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ISSUE 475
August 2014
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"I think that children identify a lot with Strax, because he's quite childlike in a way – and really small!"

LETTER FROM THE EDITOR

Ever since Vastra, Strax and Jenny first appeared in *Doctor Who* in 2011's *A Good Man Goes to War*, they have gained quite a fan-following. It's not surprising, really. Have there ever been any other *Doctor Who* characters that have arrived feeling quite so much like they're already the stars of their own show? (Okay, maybe there's Jago and Litefoot, who appeared in 1977's *The Talons of Weng-Chiang* – this issue's *Fact of Fiction* on page 60 – but funnily enough, they eventually did get their own spin-off series, courtesy of Big Finish Productions.)

This issue, we not only let the Paternoster Gang take over our front cover, but they also become the stars of our new comic strip adventure, which starts on page 37. The trio will, of course, be back on television in a couple of month's time, as they return to help out the newly regenerated Twelfth Doctor in his first adventure. I hope our new story, *The Crystal Throne*, whets your appetite in the meantime.

Meanwhile, we've caught up with the three actors behind the strangest detective agency in history – Neve McIntosh, Dan Starkey and Catrin Stewart – as we continue our countdown to the launch of the new series. Can't wait? Me neither!

Talking of launching the new series, it's recently been announced that the first ever *Doctor Who* 'world tour' will soon be getting underway. You can read further details on page 7 – and it feels like *Doctor Who* is gearing up for its biggest launch since... well, since the 50th anniversary, I suppose. But that's one of the wonderful things about the show these days – it genuinely is a global phenomenon.

While I think of it, there's a few other bits of news I should let you know about. The next **DWM** Special Edition is due to be published on Thursday 14 August, giving you all the behind-the-scenes information on *The Day of the Doctor*, *The Time of the Doctor*, *An Adventure in Space and Time* and everything else that happened around the 50th anniversary. Meanwhile, the second in Panini's spin-off series *The Essential Doctor Who* is out now, focussing on the TARDIS. We're also preparing our next comic strip collection, *The Blood of Azrael*, which will assemble the final Eleventh Doctor strips into graphic novel form.

Well, we do like to keep ourselves busy! August will seem like it's here in no time... Tom

STEVEN MOFFAT

Answering the burning questions posed by **DWM** readers – it's the man in charge of *Doctor Who*!

"In case you hadn't noticed, the Doctor is regularly *wrong*..."

WARREN JUPP asks: Did Victorian Clara and Oswin Oswald and all the other millions of Claras always know that their mission was to save the Doctor since they were born? And was the Clara on Gallifrey a Time Lord?

With most of the Claras, it was just a vague inclination. A sense that she should follow this man, get involved with him, for reasons she didn't quite understand – just as we see happen with the Victorian version. In the first scene of *The Name of the Doctor*, that was a Gallifreyan, *not* a Time Lord – much closer to human, and therefore able to be... erm... Clara-fied. Oh, look, I did a clarification!

FINLAY WORRALLO asks: Where was Clara when the 13 Doctors saved Gallifrey? She didn't seem to be in any of the TARDISes, but surely the Doctors wouldn't have just left her behind on Earth?

She was standing just out of sight in the Eleventh Doctor's TARDIS – he made her move out of the way because it was time for his hero shot and he likes to work those moments solo. In the very same scene, he does the same, with Ian and Barbara and Susan and Jamie and Victoria and Jo and Sarah Jane Smith and Nyssa and Tegan and Peri and Ace and Charley and Rose (which would have been *dead* confusing).

Never mind all that: come on, buck up – is *no-one* going to ask me the Sylvester McCoy question?! And if you don't know what it is, SHAME ON YOU!!!

JAMES NAYLOR asks: In *The Day of the Doctor* John Hurt's incarnation seems shocked and appalled by the phrase 'timey-wimey'. However, in *Time Crash*, the Fifth Doctor already knows it and seems only too happy to use it. Is the John Hurt Doctor in denial, or is it a timey-wimey thing?

The Fifth Doctor forgets he's ever heard the expression, just as the John Hurt Doctor does – otherwise the Tenth Doctor wouldn't think he was coining the expression in *Blink*. But you're probably going to object, that Peter's Doctor seems to know the expression already. Well. You see. Give us a mo...

... um...

... There is phenomenon among multiple-aspect Time Lord self-encounters, which would be better documented if I hadn't just made it up, called Memory Syncing. With more than one Doctor in play, memories can start leaking from one to the other. What, you doubt me?! Then how, pray, did the Second Doctor know the fate of Zoe and Jamie in *The Five Doctors* when that was still in his future? Yeah, not so clever now, are you! We're not just making this up as we go, you know – there's graphs, and pages of notes from Terrance Dicks on freak weather conditions and how to blame them.

ANDREA LAFORD asks: At the end of *The Day of the Doctor*, Gallifrey was hidden away, frozen in time. But in *The Time of the Doctor*, the Time Lords on Gallifrey were trying to make their way back, so couldn't have been in suspended animation. So how did they become active?

In case you hadn't noticed, the Doctor is regularly wrong. We only have his word that they're frozen in that other dimension – clearly it's not so simple! Oh, those slippery Time Lords. I wonder where they'll pop up next.

Clara: always looking out for the Doctor – even if she's not sure why...

WILLIAM HORNBROOK asks: If a Time Lord had identical twins, would all the regenerations in their lifetimes be identical?

This would suggest that all regenerations are predetermined – that David Tennant, say, was inevitable since Hartnell. But we know from *The War Games* (where he's offered a range of faces) that there is flexibility at the moment of regeneration, so I'd guess not. Time Lords only get to be identical twins for one lifetime. But I'll ask the Doctor next time I see him.

It's an odd one, though, isn't it? Where do the faces come from? Why do they have laughter lines, when it's a face that hasn't laughed yet? Whose laughter *was* that?

STEVE MANFRED asks: After time was reset in *Journey to the Centre of the TARDIS*, Clara couldn't remember the events of that day, until *The Name of the Doctor*, when she seemed to get at least some memories back. Did she get them all back, then? And does she still have them, including the Doctor's real name?

She only remembers what she does in *The Name of the Doctor* because the TARDIS was wibbling. Yes, wibbling, it does that. And *of course* she doesn't remember his name. No-one can know his name. Well, except each successive showrunner, of course. At the moment of induction, we're taken into a special room far beneath the BBC (it's called The Drains) and given the ancient runes that spell his true and awful name, and commanded never to reveal what we have learned, because then the show would have to be renamed *Mildred*. Oh, bugger.

DAVID KING asks: How far ahead do you plan *Doctor Who*?

One season at a time, largely. I suppose, I had a fair amount of Trenzalore worked out (the Doctor trapped in a war for a thousand years) when I wrote *The Eleventh Hour*, but that's really the exception. Sitting here, right now, just before the finale shooting block, I've figured out the cliffhanger to the penultimate episode of the *next* series. And it's a whopper. Ohh, I don't think you'll see this coming!

ANDY BACKHOUSE asks: The Doctor told Amy she'd been replaced by her ganger before America, so why in *Day of the Moon* did the Silence kidnap Amy for many days?

So long as the Doctor believed that was the real Amy (which, in a way, it was) her capture was useful. But you know what? I should go back and look! I know I had it worked out at the time. Did I mention graphs?

DAVID ELHAM asks: In *The Lodger* we see a TARDIS-type machine on top of Craig's flat. Then, in *The Impossible Astronaut*, it appears again, occupied by the Silence. Was it actually a TARDIS or something else? Will we ever find out?

Those were Silence ships. That's how they arrived on Earth, and where they hung out and had parties and games of forget-me-not (is that a game?). So the one the Doctor found in *The Lodger* was an abandoned ship from the Silence occupation that was in the Earth's past, but – at that point – the Doctor's future. You see it all makes perfect sense if you watch it in the wrong order – he said, accidentally summing up his entire career in the most damning and wretched way.

Now. Turning the tables on you inquisitive lot. Here's a question I tried on some *Doctor Who* fans recently, and we were all a bit startled by the answer, when it finally emerged – if we got it right. Okay, so keeping in mind that everything you know for sure is probably wrong, answer me this: in which story is it confirmed, definitively, that the Doctor is *not* human?

Now before you jump up and yell *An Unearthly Child* – sorry, but wrong. He makes it clear he's not from this time, and seems to indicate that he was born on another world, but he never says he's an alien. He could, just as easily, be a human being from the far future, born on some colonised world. Indeed, most of his conversation in the early days would seem to confirm that he *thinks* of himself as human, and he even explicitly states that he is, at least once.

So come on then. To your DVD collection. In what story do the wise men and women of the BBC stop fudging the issue, and make our hero Not One Of Us. I'm not talking about him having remarkable abilities or attributes – we've always known he's not ordinary, that's fair enough. Spider-Man's not ordinary, but he's not an alien. And I'm not talking about series bibles, or internal memos or retconned continuity – when did the *Doctor Who* production team stop hedging their bets and make him alien?

Fandom, to your work. Yes, Russell, you too. **DWM**

Email your questions to *dwm@panini.co.uk* with 'Ask Steven' in the subject line.

ALL THE LATEST OFFICIAL NEWS FROM EVERY CORNER OF THE DOCTOR WHO UNIVERSE...

GALLIFREY GUARDIAN

Peter Capaldi and the TARDIS on location during May...

PHOTO © REX

Shooting on the series finale gets underway

Principal photography on Block Four (Episodes 7 and 8) and Block Five (Episode 9) of the first series for the Twelfth Doctor has been completed, and work on Block Six – which will comprise the series finale – is now underway.

Joining Frank Skinner, David Bamber, Christopher Villiers and Janet Henfrey in the cast of Episode 8 is the Grammy award-winning singer-songwriter Louisa Rose Allen, better known as **Foxes**.

The guest cast for Episode 9 includes **Christopher Fairbank** as Fenton. He has previously appeared in *Sapphire and Steel* and *Alien 3* and was Albert Moxey in *Auf Wiedersehen, Pet*. Rigsy is played by **Joivan Wade**, whose previous TV work includes regular roles in *Youngers* and *Big School*. **Matt Bardock** plays Al, and has previously been a series regular in *Casualty*, *No Angels*, *The Bill* and *The Lakes*. Bill is played by **James Quinn**, whose previous credits include recurring roles on *Coronation Street*, *Emmerdale* and *Heartbeat*. **John Cummins**, who plays Roscoe, has previously appeared in *24: Live Another Day* and *The Hour*. Finally, **Raj Bajaj** plays George and **Jessica Hayes** is PC Forrest.

Episode 9, which was recorded alongside the Block Four episodes, is written by **Jamie Mathieson**, who is also the author of Episode 8. It's directed by **Douglas Mackinnon**, who oversaw Block Two (Episodes 4 and 5) earlier this year and whose previous work on *Doctor Who* includes *The Power of Three* and *Cold War*. More recently, Douglas' work on the second series of the crime thriller *Line of Duty* has been highly acclaimed.

The readthrough for Block Six took place on Thursday 12 June. The director, who is new to *Doctor Who*, is **Rachel Talalay**. Rachel's previous credits include the 1995 movie *Tank Girl* as well as TV shows in both the UK and US, including episodes of *Randall and Hopkirk (Deceased)*, *Ally McBeal*, and *Stephen King's Dead Zone*.

The new series of *Doctor Who* begins on BBC One in August.

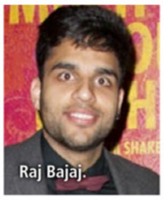
JAMES QUINN & RAJ BAJAJ PHOTOS © REX

Christopher Fairbank.

Joivan Wade.

Matt Bardock.

James Quinn.


Raj Bajaj.

Foxes.

Capaldi leads the world tour to launch new series!

Following the completion of shooting on the new series of *Doctor Who*, its two leading actors – Peter Capaldi and Jenna Coleman – will be setting out on a global tour to promote the launch of the show.

The tour begins on 7 August in Cardiff and London in the UK and will come to its end in Rio de Janeiro in Brazil on 19 August, taking in Seoul in South Korea, Sydney in Australia, New York in the USA, and Mexico City on the way. Fans will have the opportunity to see Peter and Jenna at special events being held in each city.

Promoting the tour, Peter Capaldi said, "It's fantastic that so many people across the world love *Doctor Who*. After eight months solid filming deep in the world of monsters, Jenna and I are thrilled to be heading for the Planet of Fans."

Executive producer and head writer Steven Moffat, who will be accompanying Peter and Jenna for part of the tour, said, "I've always thought we'd all be a lot safer if the Doctor conquered the world, instead of the Daleks. Now with Jenna and Peter leading the charge, it looks like it's going to happen. I'll be bringing up the rear to handle the exposition scenes, and maybe carry some bags."

More details and a full itinerary can be found at *www.doctorwho.tv/worldtour* – where reports of the tour will be published as it progresses.

RUSSIA
Seoul
CHINA

AUSTRALIA
Sydney

BRAZIL
Rio de Janeiro

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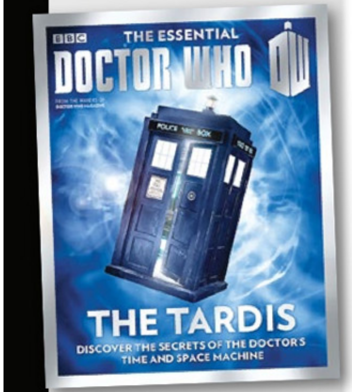
Award Winners

■ Peter Capaldi has been announced as the inaugural recipient of the Royal Television Society Scotland Award for his outstanding contribution to television. The award is given at the discretion of the RTS Scotland Awards committee who described Peter as "Original, memorable, engaging and definitive."

The Queen's Birthday Honours list revealed that John Barrowman (who played Captain Jack Harkness in *Doctor Who* and *Torchwood*), and Julie Gardner (executive producer on *Doctor Who* from 2005 to 2010), have both been made an MBE.



Digital Bookazines

■ The first five *Doctor Who* bookazines, published by Panini under the titles *Doctor Who: 50 Years* and *The Essential Doctor Who*, are now available to collect on the iPad, iPod and iPhone. Each bookazine is dedicated to one particular aspect of the *Doctor Who* universe, with the issues to date focusing on the Daleks, the companions, the Doctor himself, the Cybermen and the TARDIS. Back issues of the regular editions of **DWM** (from issue 456 onwards) are also available, along with the four most recent Special Editions. Visit Apple's online App Store for more details and to purchase.

Jac's Quiz Book

■ **DWM**'s very own Jacqueline Rayner has compiled 3000 questions to tax readers' *Doctor Who* knowledge in *Doctor Who: The Official Quiz Book*. Published on 28 August by BBC Books, it will be available in paperback for £9.99 and also as a downloadable ebook.

Success at the BAFTA and Banff Awards

The 50th Anniversary Special, *The Day of the Doctor*, won the *Radio Times* Audience Award at the 2014 BAFTA Television Awards on Sunday 18 May. The episode was voted as the winner by the readers of *Radio Times*, beating the other contenders; *Breaking Bad*, *Gogglebox*, *The Great British Bake Off*, *Broadchurch* and *Educating Yorkshire*.

Faith Penhale, the executive producer of *The Day of the Doctor* and the Head of Drama at BBC Wales, received the award along with producer Marcus Wilson and director Nick Hurran. Faith paid tribute to the episode's writer, Steven Moffat:

"His ideas and his imagination support the show and guide the show, and we are really grateful to him," said Faith. "But this award is for anybody who has had a hand in *Doctor Who* over the last 50 years. Last year we celebrated our anniversary, so this is really special."

Faith Penhale, Marcus Wilson and Nick Hurran accept *The Day of the Doctor*'s BAFTA.

Doctor Who previously won the Pioneer Audience Award in 2006 for Best Programme of 2005. On the same evening, tribute was paid to some of those in the TV profession who have recently passed away. These included *Doctor Who* contributors Christopher Barry, Edna Doré, James Ellis, Roger Lloyd Pack, Kate O'Mara and Aubrey Woods.

Mark Gatiss' drama about the origins of *Doctor Who*, *An Adventure in Space and Time*, was nominated for the BAFTA for Best Single Drama, but lost to *Complicit*. However, Mark's BBC Two film triumphed at the BAFTA Craft Awards just weeks earlier, in the Make-Up and Hair category.

Doctor Who also triumphed at June's Banff World Media Festival in Canada. The show won the 2014 Rockie Award for 'Best Science Fiction and Action' and also won in the 'Best Scripted' category. Nominees are drawn from across the globe, while the international jury that decides the winners is made up of hundreds of media executives.

The Rani returns – with Peri and the Daleks!

The Rani, the Time Lord villain created by Pip and Jane Baker in the 1980s, is to have her first encounter with the Doctor on audio in *The Rani Elite*, a brand new full-cast adventure which is out in December from Big Finish Productions. The Rani will be reunited with the Sixth Doctor and Peri in a story which is written by Justin Richards and set in a galactic university.

The character was previously played in the TV series by the late Kate O'Mara.

"The Rani's return was very much prompted by Kate," producer David Richardson tells **DWM**. "Her agent contacted me and said that she would love to reprise the role with us.

"Justin wrote *The Rani Elite* for us, and we were just a few weeks away from recording when the terrible news reached us that Kate had passed away. At first, we were not sure what to do – until Kate's agent got in touch again, and said that it had been Kate's wish that we proceed with a new incarnation of the Rani."

Siobhan Redmond: The new face of the Rani!

In her latest body, the Rani is played by Siobhan Redmond, whose many leading television credits include *Between the Lines*, *The High Life*, *The Smoking Room*, and *Taggart*.

"We'd worked with Siobhan a few months ago" continues David, "and we fell in love with her. She's an amazing actress. She's the perfect choice for this new version of the Rani."

The Rani Elite is part of a mini-season starring Colin Baker as the Sixth Doctor and Nicola Bryant as Peri. The season begins in October with *The Widow's Assassin* by Nev Fountain, in which the Doctor and Peri are reunited after some years apart. It continues in November with *Masters of Earth* by Mark Wright and Cavan Scott, which features the return of the Daleks and is set during the Dalek occupation of Earth in the twenty-second century.

The Eleventh Doctor's story comes to a close.

Experience Regenerates

With the introduction of Peter Capaldi as the Twelfth Doctor, the *Doctor Who* Experience in Cardiff is set to undergo its own regeneration.

The Experience will close its doors on 1 September for about six weeks. During this time the Experience will be refreshed with an updated storyline. New exhibits from the latest episodes will also be added to the free-flow exhibition. The Experience will re-open in time for the school holidays at the end of October.

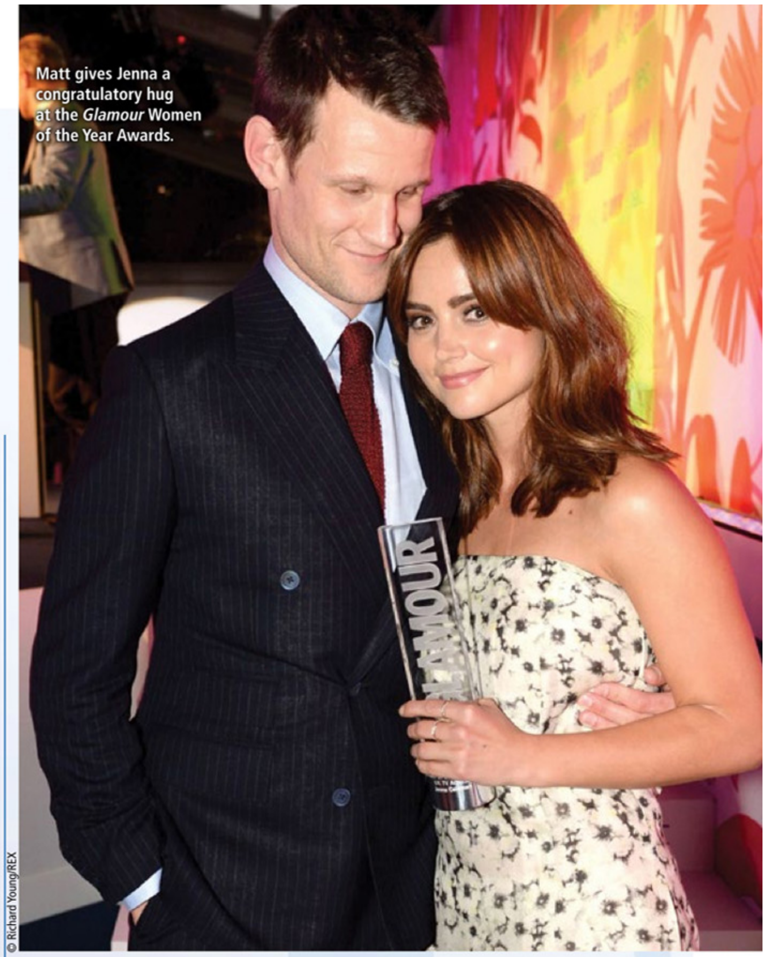
The popular walking tours of *Doctor Who* locations around Cardiff Bay are also available once more. The tours run every Friday, Saturday and Sunday until 20 July, and then more regularly throughout the summer holidays.

Visit *www.doctorwhoexperience.com* for further details.

BEYOND THE TARDIS

In time, in space... in another place! Just what have the cast and crew of *Doctor Who* been up to recently...?

COMPILED BY **DOMINIC MAY**


Matt gives Jenna a congratulatory hug at the *Glamour* Women of the Year Awards.

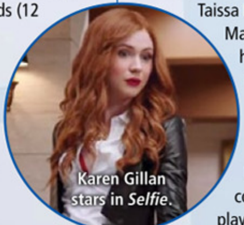
© Richard Young/REX

Matt Honours Jenna

■ **Matt Smith**, who promoted *Lost River* at the Cannes Film Festival on 20 May (teaser trailer on YouTube), presented **Jenna Coleman** with the UK TV actress gong at the 3 June *Glamour* Women of the Year Awards, while **Billie Piper**, who will return for a second series of the critically-acclaimed Sky series *Penny Dreadful*, collected the Theatre Actress award for *The Effect*.

Torchwood Triumphant

■ **Chris Chibnall**'s *Broadchurch* did well at the 18 May BAFTA Television Awards, winning Drama Series, Leading Actress (**Olivia Colman**) and Supporting Actor (**David Bradley**). The series also scooped the Drama One-Off Serial and Music trophies at the Televisual Bulldog Awards (12 May) and a Peabody Awards medallion (19 May). Series Two, produced by **Richard Stokes**, is filming in Dorset and North Somerset with returning stars **David Tennant**, Colman and **Arthur Darvill** joined by **Eve Myles**. Eve worked with Chibnall on *Torchwood* and was the recipient on 17 May of WalesonLine's Best Actress Daffta for *Frankie*. BAFTA also honoured **Sarah Lancashire** (Supporting Actress), *In the Flesh* (Mini-Series directed by **Jonny Campbell**) and *Him & Her: The Wedding* (Situation Comedy starring **Russell Tovey**).


Karen Gillan stars in *Selfie*.

And Cut It Now...

■ Sadly **Peter Capaldi**'s King Kinloch was excised from *Maleficent*'s final cut despite his six-hour make-up marathon. **Matt Smith** withdrew from *Soccer Aid* on 8 June as a result of injury. The CW has cancelled **Freema Agyeman**'s *The Carrie Diaries* while her previous show *Law & Order: UK*, lately co-starring **Peter Davison**, aired its finale on 11 June with ITV mothballing it.

Holiday Planning

■ **David Tennant**, whose comedy *What We Did on Our Holiday*, in which he plays Doug McLeod, screened at Cannes with a 26 September release, has two further Virgin Media adverts currently airing. Fox *Broadchurch* US remake *Gracepoint* will screen on Thursdays this autumn.

Gillan Goes West

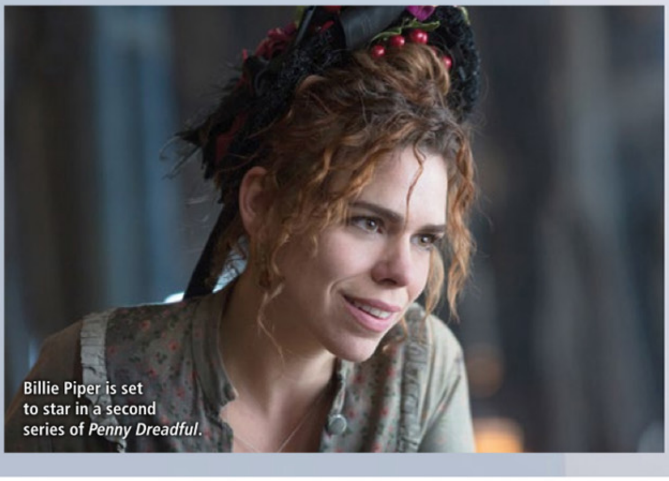
■ Work has begun on Ti West's 1890s revenge western *In a Valley of Violence*, with **Karen Gillan** as Ellen opposite Taissa Farmiga as younger sister Mary Ann. Karen then turns her attention to ABC's new comedy series *Selfie*, in which she stars. Meanwhile, her horror flick *Oculus* screens in UK cinemas and romantic comedy *The List*, in which she plays Lily, arrives later this year.

Tate Goes Native

■ **Catherine Tate**, who contributed to *50 Years of BBC Two Comedy* on 24 May, plays Sophie in *Nativity 3: Dude Where's My Donkey?* (released 14 November). She also returns as Miss Postern in Series Two of **David Walliams**' *Big School*, alongside new addition **Sylvestra Le Touzel** (*The Mind Robber*) as Ofsted's Mrs Steele.

Captain Earns Raise

■ **John Barrowman**'s latest CD *You Raise Me Up* arrives on 30 June. The CW channel in the US has promoted his character Malcolm Merlyn to a series regular for *Arrow* Season Three. **Noel Clarke** presents a forthcoming Sky Arts *South Bank Digital Masterclass* on writing and directing films. Noel is producer and director of *The Anomaly*, released on 4 July, in which he plays Ryan opposite *An Adventure in Space and Time*'s **Brian Cox**.


Billie Piper is set to star in a second series of *Penny Dreadful*.

Doc-umentation

■ **Peter Capaldi** launched the *John Lewis Story Time with Barnardo's* initiative on 2 June reading from *The Gruffalo* (To donate £5 to Barnardo's text 'JL' to 70500). **Tom Baker** voices Krenze in the latest instalment of the role playing game *Shadows: Heretic Kingdoms*. A second series of Big Finish writer **Eddie Robson**'s alien incursion comedy, *Welcome To Our Village, Please Invade Carefully*, starring **Peter Davison**, has been recorded and airs on Radio 4 from 15 October. **Colin Baker** stars in *Mog Bridges* at Malvern's Festival Theatre (15 to 19 July). **Sylvester McCoy** and **Caitlin Blackwood** have joined **Frazer Hines** for the indie film *Journey Bound*. In July, **Paul McGann** receives an arts honorary fellowship from Liverpool John Moores University.

1st Doc Dramas

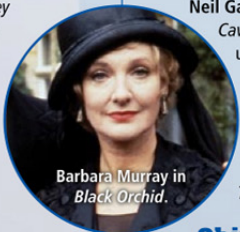
■ Seminal 1963 movie *This Sporting Life* with **William Hartnell** as 'Dad' Johnson received a Blu-ray release on 9 June. An audio of live 31 March 1957 BBC *Sunday-Night Theatre* drama *Requiem for a Heavyweight*, with **Jacqueline Hill** as Grace Carney opposite Sean Connery and Michael Caine, was recently unearthed by its director Alvin Rakoff, who married Hill the following year. 1996 Henry VIII film *Monarch*, starring **TP McKenna**, **Jean Marsh**, **Peter Miles** and **James Coombes** (*Shada/Warriors of the Deep*), which was recently restored for DVD, has some cinema screenings planned – see *www.monarchfilm.com* for more details.

Keeping Up With Jo

■ **Katy Manning** is flighty Kitty Feathers opposite *The Time Monster*'s **Susan Penhaligon** as feisty Zillah Mint in a dark comedy, *Keeping Up with the Joans*. Commencing at the South Shields Customs House (24 to 26 July), it moves to the Edinburgh Pleasance (30 July to 24 August – £7 for first three dates) and the Greenwich Theatre (26 to 30 August).

Quickies

■ **Alex Kingston** made her New York stage début as Lady Macbeth in *Macbeth* at the Park Avenue Armory (31 May to 22 June). **Neil Gaiman** reads *The Truth is a Cave in the Black Mountains* underscored by a string quartet at London's Barbican Hall (4 and 5 July). **Brian Croucher** (Borg in *The Robots of Death*) features in Tori Amos' latest video, *Trouble's Lament*).


Barbara Murray in *Black Orchid*.

Obituary

■ **Barbara Murray**, who played Lady Cranleigh in *Black Orchid*, died on 20 May aged 84. **DWM**

GALAXY FORUM

The greatest *Doctor Who* stories of all time, as voted for by you... and your reactions to the results.... it's your letters!

Welcome back! Last issue saw the long-awaited results of the **DWM** biggest poll ever; a poll held to decide which story is the greatest *Doctor Who* story of all time...

THE BEST OF THE BEST?

The Day of the Doctor – a worthy winner (and I'm not just saying that because I gave it a 10). I can't think of any other story that has made me quite so glad to be a fan of this daft old TV show, nor can I think of a story that has managed to celebrate the show, in all its many forms, quite so thoroughly. So well-deserved congratulations to Mr Moffat, and also congratulations to the **DWM** team – yet again, you've made what could have been a very dry and very dull set of results and stats and facts and figures into something very enjoyable; by turns touching, hilarious, and eye-opening.

All the pieces on the various Top 10 stories made for a good read, but I would just like to single out the ever-reliable Graham Kibble-White. Not just for the love apparent when he writes about *Logopolis* and *City of Death* (I gave both of those a 10 as well) but also for his glorious reminiscences regarding *The Dalek Invasion of Earth* and the '50 Years of the BBC' show.

A particular delight is that once again the extremes of the poll contain, to coin a phrase, the same mixture of ancient and modern. It's entirely right that *The Day of the Doctor* and *Blink* should be rubbing shoulders with *Genesis of the Daleks* and *Talons* (and likewise, there's something 'right' about *Fear Her* and *Akhaten* drowning their sorrows alongside *Timelash* and *Underworld*).

Of course, as the editorial rightly says, every story has its fans – and like everybody else, I have my own 'guilty pleasure' stories, as well as certain 'classics' that leave me cold. So there are four stories in the Top 20 I'd love to see much further down the chart, as well as nine in the bottom 20 that I'd be delighted to see higher up.

Interesting that you pointed out that *Castrovalva* sits slap-bang in the middle of the table at 121. Arguably its perfectly average position indicates that it is neither loved nor hated by anybody... but it's been my top-favourite story for 32 years and counting now, so given that I absolutely love it, I can only assume that to maintain the universal balance somebody somewhere must be sticking pins into it on a nightly basis!

Anyway, congrats again – at the risk of wishing my life away, I'm already looking forward to the next one!

ANDREW CURNOW EMAIL

The Rings of Akhaten may not have finished too high in the *First 50 Years* poll, but for many readers it's one of the all-time greats.

STAR LETTER

It's 30 May and I was stuck in Leeds coach station waiting for the coach, which had been delayed. Surrounded by angry travellers, I decided to block them out by plugging in my headphones and pulling out **DWM** 474, to continue reading the poll results. I probably had far too much fun trying to guess what the top story of each decade would be, and resisting the urge to turn each page to peak at the winners.

My greatest sadness was the lack of Jon Pertwee stories in the 1970s Top 10, but I came to the realisation that just because the story is at the top of the ranking doesn't mean it's the best for each person. *The Rings of Akhaten* is one of my all-time favourite stories but there it sits at 233 while, at the same time, *The Talons of Weng-Chiang* (6) never really grabbed me like *The Invisible Enemy* (196) did. We fans are protective of our favourites – whether that's Doctor, companion or era – but everyone's are different.

KATIE SEDGWICK (19) EMAIL

Katie's letter wins her a copy of *The Cruel Sea*, the complete comic strip adventures of the Ninth Doctor from the pages of **DWM**, out now from Panini UK, priced £13.99.

I've just finished reading 'The very best of the first five decades' in **DWM** 474, which was a brilliant read. From reading the most popular story of each era I found myself nodding my head, agreeing with the results as the most iconic adventures (which also happen to be my favourites!) were at the top of the list. This just emphasised the incredible writing and direction the show has had in its 50-year history.

TOBY KEARTON (16) EMAIL

I read with great interest the survey results in **DWM** 474. It could perhaps have been predicted that *The Day of the Doctor* might come top. But does this reflect anniversary hype? It will be interesting to see if it holds onto the top spot, or remains near the top, in years to come. Coming at the end of a long succession of story arcs it perhaps had too much to do to pull all of that together. I do hope that with the era of the new Doctor we can perhaps get away to some extent from some of these overly involved story arcs. I strongly believe these only serve to alienate the more casual viewers even as they delight and captivate the more hardcore fans. The good Doctor needs the casual viewers, as well as the fans, to continue to flourish. I'm really looking forward to seeing Peter Capaldi in action and hope the weight of continuity doesn't ground the TARDIS! What do other fans think?

JOE McGINTY EMAIL

TEXT IN!

Message us from your mobile!

- **BIG AL** I love *The Twin Dilemma* – there I said it! Oh, and the cover to issue 474 is freakin' awesome, by the way.
- **KEVIN CHILVERS** Love the best of the decades in **DWM** 474. Congratulations the TV Movie for winning the 90s.
- **JOHN HUGHES** Please let's have a Special Edition of *The Day of the Doctor*, with a commentary. And the four-part version of *The Five Doctors* as an extra!
- **PHIL** I've just watched all five series of *The Sarah Jane Adventures* on DVD. Any chance of a closure episode for the Doctor with the kids? How about one or more joining the TARDIS crew?
- **LUKE SMITH** (16) Amused at the reasoning behind Moffat's naming of the episode *The Big Bang* in issue 473. He conceived that plan rather well didn't he?

Send your messages by texting DRWHO followed by your name and your message to 86611. Texts are charged at 35p per message, plus any network charges.* Please keep messages to 160 characters or under, and we'll print the best!

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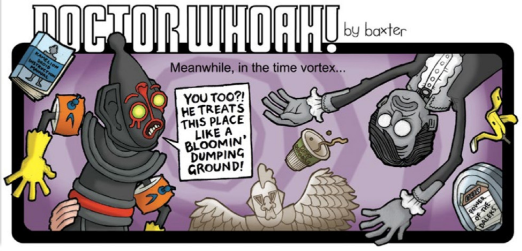

DOCTOR WHOAH! by baxter
Meanwhile, in the time vortex...
YOU TOO?! HE TREATS THIS PLACE LIKE A BLOOMIN' DUMPING GROUND!
KAMELION DROID INSTRUCTION MANUAL
POWER OF THE DALEKS

SEND YOUR LETTERS TO... Galaxy Forum, **Doctor Who Magazine**, Brockbourne House, 77 Mount Ephraim, Tunbridge Wells, Kent, TN4 8BS.
Email: dwm@panini.co.uk (marked 'Galaxy Forum' in the subject line), or log on to **Twitter** and tweet us at www.twitter.com/dwmtweets

I'm loving **DWM** 474 – all those lovely lists. I mostly agree with the poll results, but not all of them. But let's face it, *Doctor Who* fans will never agree on everything! I must admit, I'm glad that Tom Baker won the Favourite Doctor category, especially considering the number of younger readers who voted. (I'm an old fogey who watched Tom the first time around.) I used the gatefold cover to teach my two-year-old daughter what all the monster names are. I was proud of her when she pointed to the Dalek and said 'garlic'!

KATE GRIFFITHS EMAIL

So, the first 50 years of *Doctor Who* have been ranked and I would like to congratulate Steven Moffat and *The Day of the Doctor* for beating so many excellent stories from the last five decades. I wrote in to say thank you to **DWM** for taking the time to count all of the entries. I must also thank you for the wonderful way in which you presented the results for each decade before the whole list. Your rankings have helped me decide which of the Pertwee stories I do not yet own to order first, a task I was struggling with until the release of this issue. So thank you to **DWM**, and to all the people who voted in this mighty poll.

EDWARD VAUGHAN EMAIL

The Girl in the Fireplace – voted as one of the best stories of the 2000s.

As it did last time round in 2009, *The Girl in the Fireplace* proves itself the prime Tenth Doctor story. It's the third-highest charted Tenth Doctor story, held off only by *Blink* (where we hardly see the Doctor at all), and *Human Nature* (where we see considerably more of John Smith). It's easily my favourite Steven Moffat script, with a deft combination of childlike imagery with more gory themes. I told Moffat this at a Q&A session, and he joked that I obviously liked a bit of slush. Heck, no way, Steven. I just loved, and still love, those clockwork robots!

CHRIS STOBART NORTHAMPTON

Thank you so much for the wonderful 'Best of the five decades' edition of **DWM**. I was so inspired by it I have decided to watch every story in reverse order of popularity, beginning with *The Twin Dilemma*. I find it extraordinary that this story always appears at the end of the list. There is so much to admire about it, including some great quotes ("May my bones rot for obeying it!"), excellent model shots, Maurice Denham, a superb new colourful title sequence, and not least of all, Colin Baker's excellent performance.

As you rightly pointed out, every story has its champions and that is the wonderful thing about *Doctor Who*. Thank you for making the very best issue such a golden tribute to all of the Doctor's amazing adventures.

JONATHAN BUNNEY HAYLING ISLAND

The First 50 Years was beautifully presented, with each decade's Top 10 filled with delights that would top any chart, no matter the year. It gave each decade the chance to shine. Okay, there weren't many surprises – a case of the usual suspects – but the format you chose made for interesting reading, especially the 1980s.

One puzzle remains, though: can *The Eleventh Hour* really chart as high as Number 2 of the 2010s? Above *The Doctor's Wife* and *Vincent and the Doctor*? Really? I would put *A Christmas Carol* and *The Snowmen* above it. Finally, is *The Day of the Doctor* really, *really* the best-ever *Doctor Who* story of the last 50 years? Well, obviously the answer is YES! Fair enough. I can't disagree with that one. Looking forward to the next 50.

BEN VERTH EMAIL

I agree with the majority of your *The First 50 Years* poll, and I can even forgive some of the more heinous choices (for example, how did *The Parting of the Ways* get above *Inferno* or *The Deadly Assassin*?) – but could you explain to me why, how, and who manipulated time so that *The Time of the Doctor* got above *Image of the Fendahl*, *Robot* or a good chunk of the fantastic Key to Time season? I assume it's because of those wonderful last ten minutes, but even as a fan of Matt Smith it boggles my mind.

ISOBEL FLOWER (14) EMAIL

On the other hand...

How on earth did the amazing *The Time of the Doctor* only end up at Number 95 in your *First 50 Years* poll? One of the most perfect performances from a Doctor ever, and a wonderful resolution of the last four years of story arcs. It should have been Number One!

KATHERINE TROWBRIDGE (15) EMAIL

Congratulations on **DWM** 474. I would like to say that I am surprised by the 'best' ever *Doctor Who* story. As much as I love *The Day of the Doctor*, I do disagree with the result (as I'm sure many people do). For me *The Day of the Doctor* is quite a slow story, which isn't bad, but when I watched it I had to rewatch it to fully appreciate the greatness of the story. With a lot of older adventures, like *The Web of Fear*, I don't have to do that.

I think *Day* has won because not many people have watched stories from before 2005. If people were to watch stories like *State of Decay*, *The Dæmons*, *The Time Meddler* etc, these stories would be a lot higher – higher than *The Day of the Doctor*. Sorry to undermine *The Day of the Doctor*, but I believe this is true.

CAMERON KELLY (18) EMAIL

You might be surprised at just how many forms showed that younger fans had watched most of the pre-2005 stories. And, on average, they tended to give them higher scores than many of the older fans... ►

twitter

@DWMtweets

Join other **DWM** readers on Twitter!

- **@Si_Hart** I was very pleased to see that at long last Season 17 is being re-evaluated. It never deserved its poor reputation.
- **@t_dix123** *Time and The Rani* should have been at the bottom, not *The Twin Dilemma*. This story is the worst thing to be on TV ever.
- **@wagadonia** Never mind a female Doctor – I think the next Doctor after Capaldi should be an aardvark. Or is that not 'politically correct'?
- **@BlaineCoughlan** Anyone else reading *Wit, Wisdom and Timey-Wimey Stuff* by guessing from which story each quote comes before looking?

Add *#dwmgalaxy* to your Tweet, if you want to be included in the next issue...

Linx.
Styre.
Stor.
Stike.
Staal.
Kaagh.
Strax.

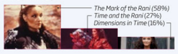
THE PLANET OF DECISION!

Who's your favourite Sontaran? Is it Commander Jingo Linx from *The Time Warrior*? The pale-faced (and five-fingered) Field Major Styre from *The Sontaran Experiment*? Cockney Commander Stor from *The Invasion of Time*? *The Two Doctors'* suspiciously tall Group Marshall Stike? General Staal from *The Sontaran Stratagem/The Poison Sky*? Commander Kaagh from *The Sarah Jane Adventures*? Or is it Commander Strax of the Paternoster Gang? Cast your vote at:

tinyurl.com/dwmpoll20

The poll closes on 1 August, and we'll reveal the results in issue 477. There are no prizes, though – it's just for fun.

In **DWM** 473, we asked you to choose your favourite outing for the despicable Time Lady, the Rani. The front runner with 58% of the vote was the Rani's début adventure; *The Mark of the Rani* from 1985. Some way behind in second place is 1987's *Time and the Rani* which saw the Rani impersonating the Doctor's companion Mel, with 27%. Bringing up the rear in last place is 1993's 40th anniversary minisode produced as part of *Children in Need*, *Dimensions in Time* with 16%.



GALAXY FORUM

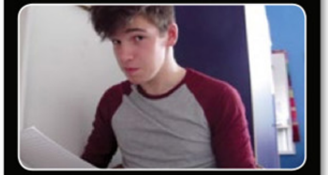
WHO TUBE

This month's pick of *Who*-related videos on YouTube.com

Showrunner Steven Moffat talks to Alan Yentob at the 2014 Hay Festival about the casting of Peter Capaldi and how to keep *Doctor Who* surprising. Go to: **http://tinyurl.com/smofhay**

A stylised and atmospheric fan-made trailer for the new series of *Doctor Who* featuring the Twelfth Doctor and Clara in the rain! Search YouTube for: **Doctor Who Rain Fan Trailer**

The Hillywood Show turns its attention to *Doctor Who* with a song and dance spectacular featuring the Tenth Doctor and his companions. Search YouTube for: **Hillywood Doctor Who Parody**



Talented Jake Dunsbridge performs his staggeringly convincing impersonation of Matt Smith, delivering his final speeches from *The Time of the Doctor*. Search YouTube for: **Matt Smith Dunsbridge**

A short video by Paul Vanezis showing the restoration of *The Enemy of the World* and *The Web of Fear* following their return to the BBC last year. Search YouTube for: **Restoring Doctor Who**

TOM AT THE TOP

And the award for best Doctor goes to... Tom Baker! Woo-hoo! I was as pleased as Tom looked when I turned the page to find his beaming smile greeting me in the Favourite Doctor section of *The First 50 Years* poll results. Being 17, I have only been a fan of *Doctor Who* since its 2005 comeback, but in that time I have done some serious catching up on the series, particularly the Fourth Doctor's era. When I bought my first 'classic' *Doctor Who* DVD, *City of Death*, at a *Doctor Who* exhibition in Cardiff, little did I know it would become my most-loved story of the series. And it's Tom Baker's ingenious performance that demonstrates just why he won the award, as well as his way into many people's hearts (including mine) as the best Doctor of all time.

WILLIAM HORNBROOK EMAIL

Happy Tom.

I absolutely loved the latest **DWM**. It was full of nostalgia, and reading about the episodes that made it into each Top 10 was very exciting. I was quite surprised at some of the results, especially the favourite Doctor award going to Tom Baker. I mean, I love Tom – he's a fantastic and unique incarnation – but whenever I meet fans, they always say David Tennant is their favourite. And yet Matt Smith is above him! Just to clarify, I adore the Eleventh Doctor, it's just that Tennant seems like such a definitive favourite.

I loved turning the page and not having any clue what episode was going to make the top spot. I was disappointed that episodes like *The Green Death* didn't receive a higher place, but I'm glad that it was a part of the 1970s' Top 20. We *Doctor Who* fans can be so unpredictable!

LOUISE POND EMAIL

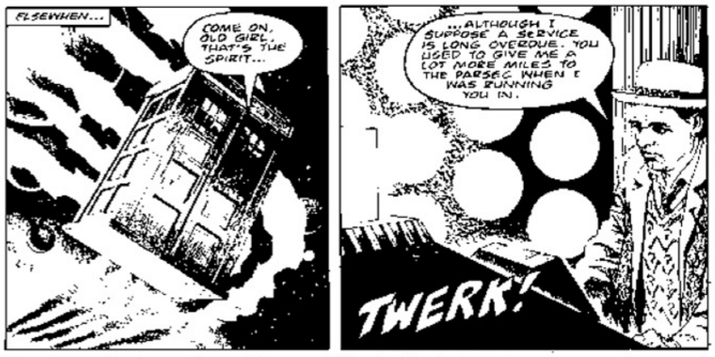
Congratulations to Tom Baker for winning his award for best Doctor of all time. Well deserved, too, as I have been a long-time fan of Tom and love everything he does. I have met Tom 15 times, and he is a great guy to meet.

TRACY WOLVERHAMPTON

COVER STORY

Gentlemen, you guys should give yourselves a huge pat on the back – you are achieving amazing things with **DWM**. In an age of digital publications, you are still producing a magazine worthy of buying in original form. The recent special covers, including the delightful 474 gatefold, are worth paying for. I have a digital subscription as well as my normal sub. **DWM** has always been an integral part of the *Doctor Who* experience. Well done for keeping it a 'must buy'!

NOEL BUTTERWORTH EMAIL


ELSEWHEN...
COME ON, OLD GIRL. THAT'S THE SPIRIT...
...ALTHOUGH I SUPPOSE A SERVICE IS LONG OVERDUE. YOU USED TO GIVE ME A LOT MORE MILES TO THE PARSEC WHEN I WAS RUNNING YOU IN.
TWERK!

Move over, Miley Cyrus – the TARDIS was twerking back in the 1980s!

DWM 474: what an excellent cover. I particularly liked the pirate-themed grouping of the sea sprite, the space pirate and the pirate captain. Just one question: why so many Spiridons?

MARTIN WOOD EMAIL

As well as the poll results, **DWM** 474 featured the final part of the Eleventh Doctor's last comic strip adventure...

IN THE BLOOD

The Blood of Azrael was a fantastic comic series which kept me enthralled across all five parts, and I would like to congratulate all those involved in its creation. The storyline had everything you could want in *Doctor Who*: High stakes, gripping cliff-hangers and intriguing on-going mysteries. Azrael was a truly remarkable villain, who was ultimately made even more terrifying by the revelations in Part Five. I also welcomed the reappearances of Horatio Lynk and Amy Johnson, both of whom are likeable and interesting additions to the *Doctor Who* universe. A fitting end to the Eleventh Doctor's fantastic comic strip adventures.

DECLAN FAIREY EMAIL

An earlier **DWM** comic strip, now available to buy in graphic novel form, raised eyebrows with one reader...

THE TARDIS, aka 'SEXY'

I was reading the excellent Seventh Doctor comic collection *Nemesis of the Daleks* (as I would recommend everyone does), and I think I have discovered why the Doctor first started calling the TARDIS sexy. Look what she does on page 51! The TARDIS was twerking way before Miley made it cool. Good on the "old girl!"

DAN VINE EMAIL

That's all we've got room for this issue. Keep your letters coming. Till next time! **DWM**

ON THIS MONTH... 5 YEARS AGO

It's 2009, and **DWM** 410 features some new faces that will become very familiar...

WHO IS KAREN GILLAN?

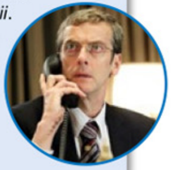
BBC Wales announced that Karen Gillan would join new Doctor, Matt Smith, as his time-travelling companion. "I just hope that everyone likes what Matt and I do," Karen told **DWM**. "I'm going to join a long line of excellent companions, and the bar has been set pretty high. I just hope I can live up to that." Job done, Karen.

RUSSELL'S LAST DAY

In the twilight of the Tenth Doctor's era, Russell T Davies ruminated in his *Production Notes* on his final days as showrunner. 'The whole place is empty. It's sort of suspended. No vans, no sparks, no hammering, no laughter, no cries of 'Quiet', no coffee, no extras, no Slitheen. Just an empty stretch of tarmac. And then, because real life is odder than anything you could write, music starts up. An old tune. It's coming from a distant, stationary white truck that seems to have no occupant. An empty car park. An old song. A last cigarette. Yup. It's over. Then I go home.'

CAPALDI'S COMING!

Doctor-in-waiting, although nobody knew it at the time, Peter Capaldi was cast in the role of politician John Frobisher in the forthcoming *Torchwood: Children of Earth*. "I didn't know he would be playing the role until a couple of drafts in and was thrilled," said author James Moran who had previously written for Peter when he guest-starred in the *Doctor Who* episode *The Fires of Pompeii*. "He did such a great job in *Pompeii*, and I'm a huge fan of his work anyway, so it was great to be able to write for him again in the Whoniverse."



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The Victorian Adventurers

Monsters off duty!

Dan Starkey and Neve McIntosh, better known as Commander Strax and Madame Vastra, reveal what it's like to play an alien clone from another world and a reptile from the dawn of time...

INTERVIEW BY **TOM SPILSBURY**

Doctor Who Magazine is meeting up with two members of the Paternoster Gang today. Sadly, Catrin Stewart, who plays Jenny Flint, can't join us in London, as she's currently in Wales, rehearsing her new play [*see box-out on page 16*]. But Neve McIntosh (Silurian investigator Madame Vastra) and Dan Starkey (their butler, and sometime Sontaran nurse, Strax) have both arrived at vegetarian restaurant Amico Bio, in London's New Oxford Street.

"They've got artichokes on the menu!" says Neve, as we sit down. "I can't resist artichokes."

"Black truffle salad!" says Dan. "I do like a bit of truffle. There's almost too much choice."

Unlike their characters, neither Dan nor Neve are meat-eaters.

"Chris Ryan [General Staal in *The Sontaran Stratagem/The Poison Sky*] was vegetarian as well," Dan points out. "So *all* Sontarans are vegetarians these days."

"Madame Vastra is definitely *not* a vegetarian," notes Neve. "She eats humans."

And we know from *The Crimson Horror* that Strax eats his horses from time to time...

"Yes!" laughs Dan. "Fourth one this week, and I'm not even hungry!"

We've never actually seen a Sontaran sitting down to eat a meal, though.

"Well, I suppose he's meant to be plugged in, eating energy through his probic vent – to be *strictly* canonical! – but I'm sure that he can make allowances. He has an alimentary canal in there somewhere."

"Tucked in behind his boobs," Neve laughs.

How much do you think about this sort of stuff, when you're making *Doctor Who*?

"Well, my mind certainly wanders," Dan admits. "I think, 'Can I only count up to three? Or six?' Given that I've only got three fingers on each hand..."

Even counting to three is probably pushing it slightly for Strax.

"Yes," Dan shrugs. "True. Inevitably, when you're wearing a costume like that, which is so extreme, you do think about the physicality of it, and the practicalities of things. Obviously as a programme for a family audience, you don't dwell too much on some of the details. You *could* do, if you wanted to..."

Given that Sontarans are clones, and so are presumably 'constructed' in some fashion, the three-fingers thing seems like a bit of a design flaw.

"Yeah," says Dan. "On the very first scene I did in *The Sontaran Stratagem*, I had to tie Martha Jones to a cloning machine. They'd clearly designed all the dials so you could twist them round. Which is very easy if you've got *normal* fingers. 'Can you do it faster, Dan?' 'No, I *can't!*'"

What are your Silurian hands like, Neve?

"Well, I've got all five fingers. In *The Hungry Earth* I had actual hand pieces, moulded and put on, so I had these funky green, scaly hands. But as Vastra I usually wear gloves most of the time – which saves a lot of time and money! In Peter Capaldi's first episode, I get to have my hands out again. It takes another hour-and-a-half to have the hands done – and it's a two-person job."

"Once you've got stuff on your hands, it makes doing *anything* much more difficult," says Dan.

"Oh my God!" Neve rolls her eyes. "If you go to the toilet, you just have to rip the hands off altogether – and then they have to start all over again."

Presumably there's a similar practical reason for you often wearing your butler suit, Dan, rather than the full-on Sontaran armour? It must make it a lot quicker for you to get into costume?

> "Madame Vastra is definitely not vegetarian... she eats humans!"

"It's breathable too," Dan nods, "as it's made of cloth, rather than foam latex, so the trousers don't take ten minutes to get into, with two people helping you."

"And a lot of talc!" grins Neve.

"Yes, the day we did the Proms – that was unbelievable," says Dan. "It was the hottest day of the year, and it was like being hoisted into these trousers at the start of the day – and by the end of the day it took three people to get them off me! It was not good."

Neve and Dan co-hosted the 2013 *Doctor Who* Prom, in character as Vastra and Strax, at the Royal Albert Hall in July 2013.

"It was so hot that day," Neve remembers, "and you've got nerves and sweat... But it was so cool."

"It was amazing," Dan agrees. "But you get a lot of adrenaline going through the system when you're in front of 6000 people. In the theatre, I'd been in front of crowds – not quite as big as that – but you know your lines. Whereas here, because you're reading off an autocue, you think 'Is this going to break down? Am I going to stand there on stage, having to make something up?'"

"We had cards that we could use if we wanted as well, which we could have taken on with us," says Neve, "but it's good to leave them. So I was just trying to swot up! I loved it. When I walked out, nobody knew that we were going to be there. The reaction to us was just amazing."

It wasn't your first Prom, was it, Dan?

"I did the very first one [in 2008], just as one of the Sontarans. I had to walk down a flight of stairs without falling over – which was quite an achievement in itself. The Proms are always a bit like organised chaos. There are so many things that have to interact. With the first one, they were feeling their way with it a bit more. There were these two terribly nice girls from BBC Music, who were meant to be cueing me on. And they were getting this message in their ear, saying 'Okay, cue... And cue... *And CUE!!*' But they had no idea what that meant. Eventually someone just yelled, 'GO ON NOW!!' with panic in their eyes!

"So I walked down the stairs, and there was a small child that I just started frightening – with the mother going, 'Go on, do more of that!' So I got caught up in this fight with a small girl, and as a result I thought, 'Oh, I need to be on stage now!' So I scurried down the steps, trying not to kill myself. I believe the Cybermen and the Judoon got lost in the crowds. Obviously, they can't see very well. When you're in the middle of the throng it's quite crazy."

"Lots of kids stand in front of the Cybermen with their sonics," smiles Neve, "which is brilliant. But ►

◄ the Cybermen are thinking, 'Ah, I've got a kid in front of me – I can't just walk over them!'"

"I did a thing in character as Strax, in front of some kids, for *Doctor Who Adventures*," Dan continues. "That was great. The first time we did it, we had worked out a *bit* of a script, but then we thought, 'That's really not fair, as they clearly wanted to ask questions.' So then it was a case of, I'll just come on and talk to them in character as Strax. They'd ask, 'What do you have for your tea?' I was very proud of myself that I was able to say, 'I believe in Cardiff they have a habit of drinking brains. I will take this back to Sontar with me.' They couldn't leave that in, as Brains is a brewer, of course."

As actors, it must be quite exciting to be in a situation where you have to improvise?

"Absolutely! I think I know Strax well enough now. He insults people, and they like that. When I do conventions, people say, 'Can you insult me?' 'Of course! You pitiful, putrescent human filth!'"

Dan and Neve have appeared in four episodes as Strax and Vastra: *A Good Man Goes to War* (2011), *The Snowmen* (2012), *The Crimson Horror* (2013) and *The Name of the Doctor* (2013). They have recently been back in Cardiff to reprise their roles for the first episode of the new series, which introduces Peter Capaldi as the Twelfth Doctor. Neve, Dan and Catrin must have working on *Doctor Who* down to a fine art by now?

"We started mucking around terribly on this new one," admits Neve.

Shocking! Is there time to have fun and muck around on set?

"It depends what the scene is," Dan considers. "If it's the sort of scene where I have one quip, and I'm standing at the back, then it's fine. And then you make a massive mistake..."

"... and you've got to go again," Neve nods, laughing. "It's always when you've got just *one* line to do, and it's got to be punchy, and you always end up mucking it up!"

"Yes. 'There's lots of scars in the sty!' Argh! *No!!*" laughs Dan. "It's a funny mixture. You try to learn all your lines in advance, and get it all well prepared – and then you turn up on the day, and you've got a costume, and you've got to go through a window. It's all those sorts of things. You try to do your homework – so you know what you're doing, and why you're doing it – but then you're doing it with other actors, and you've got to be prepared to throw the plan out of the window."

"Yes – and not have anything *too* planned," Neve continues. "You can see something in your imagination, but then that's not really how it is on the day."

With a show like *Doctor Who*, it must really teach you to expect the unexpected?

"My first TV job was *Doctor Who*," says Dan. "So being in prosthetics, I was even less aware about what the hell was going on! You're being shepherded around – like a prop!"

"Yes, because you can't hear," nods Neve.

Can the two of you ever hear each other, given that you're both wearing these prosthetics?

The Doctor (Matt Smith) shows Strax who's boss.

"Not really!" chuckles Neve. "We always end up shouting at each other. 'I'VE GOT TO WHAT?!' It makes it kind of hard sometimes, when all the 'humans' are having a good laugh, and a bit of banter, and you can't join in with that sort of repartee. On *A Good Man Goes to War*, there were quite a lot of people done up in prosthetics, and so naturally there was a human seating area, and then all the monsters sitting together. Like *Monsters Inc.* Not fair, man!"

> "Strax is like a pre-adolescent boy – he hates girls, and loves war!"
>
> DAN STARKEY

The Paternoster Gang has become one of the great successes of the Eleventh Doctor's era, and Vastra, Strax and Jenny have earned themselves a legion of loyal followers. The three of them really are a very peculiar team of investigators, though. Despite the fact that Vastra and Strax seem to get on famously, the two characters couldn't really be more different, could they? Vastra is hundreds of years old...

"*Millions*, darling, millions!"

... whereas Strax is about eight.

"Twelve, I think."

Which makes him very old for a Sontaran, so he's probably quite knowledgeable compared to his clone brothers?

"Yes," Dan considers. "Well, he's a skillful tactician. He knows his business! But he has no emotional intelligence whatsoever."

"I love how he calls all the girls 'boy'!" Neve chuckles.

"Strax is like a pre-adolescent boy, who really hates girls, and loves war!" Dan decides. "There's lots of misdirected energy, that will probably blossom into something else, post-puberty. But at the moment he just loves blowing things up."

"Strax needs a love story," suggests Neve.

"Yes, cos he's 12 now, so he's going to hit puberty at some point soon. I think he likes Vastra because she's good at fighting."

"Yes, we both like beating things with big sticks, and blowing things up, don't we?"

Even though Vastra and Strax are from very different worlds, there is a great friendship there, isn't there?

"There was a line that was deleted from *The Name of the Doctor*," Dan remembers. "'You are a good friend, Strax.' 'I resent that!' Strax would never admit to it, but he does value his allies."

Both of you are onto a good thing, given that you both play creatures who all tend to carry your features. Neve has played three different Silurians on screen – while Dan has been seen as at least five or six different Sontarans so far...

"Yes, that was the good thing," Neve smiles. "So all female Silurians look like me now? Excellent!"

"I was looking at pictures of the first episode you did, and you do look quite different in that one," says Dan.

"They've changed the look for Vastra. They've streamlined it for my features. Restac [from *The Hungry Earth/Cold Blood*] had different colours – a flash of red – because she was the general, and more important. Alaya [also from *The Hungry Earth*], by contrast, was very green."

Vastra has a very different worldview compared to the Silurians seen in the earlier story, doesn't she?

"Yeah, they were going to wipe out humankind, and they didn't really trust the Doctor either," says Neve. "Whereas with Vastra, for her backstory, the Doctor found her, and turned her around."

We still don't really quite know how the Doctor and Vastra first met, do we?

"It's good, though," suggests Dan, "because we almost don't *need* to know that backstory, as we've already seen *Cold Blood*. It takes that, which the audience already knows about, and builds on it for Vastra. *Doctor Who* is now a lot quicker with the storytelling, we jump straight into the middle of it."

A Good Man Goes to War really seemed to jump straight into the middle of a world populated by characters that we feel like we already know.

"Yeah, I've just eaten Jack the Ripper!" chuckles Neve. "That's a great line."

"It's like the classic 'getting the band back together' story, or *Jason and the Argonauts* or something," says Dan. "It's funny, cos it reminds me, of when I was a kid, reading **Doctor Who Magazine**, there was a back-up comic strip, that didn't have the Doctor in it, but it was set in the *Doctor Who* universe. So you'd have a story about a Draconian, or a Sontaran, or whatever. It's a bit like that. I think it's nice that it doesn't have to be 'monster of the week' invading Earth – much as I love all those Pertwee stories like that."

"*The Crimson Horror* is kind of our own little story, isn't it?" says Neve. "It starts with us investigating it, and then we discover that the Doctor is already there and we have to rescue him as well. That was really lovely. Matt turned up in *our* episode. And given what you said about monster of the week, it's nice to be monsters that have gone from the bad side to the good side. I mean, they'll never do that with a Dalek, I imagine." ►

MAID IN HEAVEN

As fearless maid Jenny Flint, Catrin Stewart makes up the third member of the Paternoster Gang. Unable to join **DWM** in London, Catrin took time out from rehearsing the play *Mametz* in Wales to chat about being part of a trio, stunts, and working with two different Doctors.

Hello Catrin! Has the popularity of Jenny, Vastra and Strax after just four episodes of *Doctor Who* taken you by surprise?

"It's brilliant! I didn't think, when I was in *A Good Man Goes to War*, it would lead to doing more. As an actor, when you're filming, you don't think about the audience reaction. You hope that you do it justice, and do justice to the show. The fact that we've been so popular is really... what's the word? Humbling?"

There's something about the trio of Jenny, Vastra and Strax that seems to work...

"It's a funny old gang. There are times on set when I think this is so weird and surreal. You start to forget that Vastra and Strax are aliens. It's so well written, and their relationships, the humour and the warmth they feel towards each other, and that banter. We have that name, don't we? The Paternoster Gang."

How aware were you of *Doctor Who* before appearing in it?

"I'd watched a few of the Christmas Specials and enjoyed them, but I'm not a big television-watcher. When it came back [in 2005] I was about 15, so I was out, not watching telly, and trying to figure out who I was! When I got the part, I watched some episodes and I chatted to other actors.

"On *A Good Man Goes to War* there was talk about River Song, and who she was. I wasn't allowed to tell anyone – but I didn't know what was going on! There was a fake ending, and they handed out the real ending – I thought, *what the hell is this?!* It was the first time I'd had a script where my name was written over it. That's when I realised this was a big deal."

What were you first impressions of Jenny as a character?

"When I first auditioned, there wasn't much to play with, so I thought, she's cockney Victorian. That gave her a character. She seems really curious, and a bit naïve, and wanted to be a part of this world with Vastra. She was sweet and there was a toughness to her. That obviously comes across more now. When you're a recurring character, Steven and Mark can develop these characters we've created."

There appears to be a strong bond between yourself, Neve and Dan that comes over on screen...

"I knew Neve before doing *Doctor Who*, I did a play with her, so there was chemistry. It's hard on set because Neve and Dan are in prosthetics, and we're all in corsets, so we're either slumped down trying to get comfortable, or Dan is getting make-up touched up, and can't really hear because he's got this massive head on. So it's not like we're all on our feet playing games. One thing I remember is the welcome we got from Matt, Karen and Arthur. That continued when we got to know Matt more, there are always lots of nice moments between takes."

Is it as much fun to play as it looks on screen?

"Absolutely. It's unlike any other job I'll ever do. You really have to use your imagination, which as an actor is great. I really enjoy it. And you never know what's going to happen, or how they're going to make it work. When you're doing it you forget that it's going to be on telly, and you can't really imagine how it's going to look. That's always the really exciting bit when you see it all together."

After *A Good Man Goes to War*, were you surprised to come back for *The Snowmen* and *The Crimson Horror*?

"I was really excited, especially for the Christmas Special, as I knew how big it was. It was odd filming a Christmas episode in the summer. And we were all free, because it's always a risk to write us in, and then one of us could be away, but we managed to make it work."

Do you think the trio really gels in those episodes?

"Yeah, especially because it's written so well. It's all kind of there. Obviously me and Neve have that relationship, then Dan's fitted in nicely as Strax. You can believe they live together and have dinner together every night, and talk. Jenny is now part of the gang. I enjoy that she's not a maid any more. The three of them feel like companions in their own right to the different Doctors."

The Doctor and Jenny investigate *The Crimson Horror*.

Jenny got to carry quite a lot of the opening to *The Crimson Horror*. Did you enjoy the action sequences?

"I loved it! I got the script, and it's just really nice that Vastra trusts Jenny and sends her on this mission. You see a character that's fearless and full of curiosity. She just follows all the clues and has these little tricks. I really enjoyed it."

Were you aware of the legacy of the catsuit image with *The Avengers* and having Dame Diana Rigg on set?

"Initially it didn't click, then I told my dad and uncle about it. My uncle said he'd been in love with Emma Peel when he was younger. I watched some of *The Avengers* as I hadn't seen it. It's so clever, but also great that I got to do all that stuff. It was really cool – they slowed the fight down down to make it look like I knew what I was doing!"

You also had a lot of scenes with Matt Smith...

"He's *so* good! He was so playful and in the moment. Every take was different, he had so many ideas and his energy is infectious. He is so generous and so lovely. It helped because I was so nervous as they were my big scenes, and he made me feel at ease. We both played off each other. He kept it fresh, he's great."

Following *The Snowmen* and *The Crimson Horror*, Jenny, Vastra and Strax returned for *The Name of the Doctor* – in which we saw the death of Jenny!

"I loved that moment, it was so heartbreaking. That line was so simple – 'I think I've been murdered.' Vastra's reaction was so sad. When I read it, I thought, '*They've killed me off!*'"

Thankfully you're all back for the first episode of Peter Capaldi's series in August...

"When Matt left I thought, 'Aah, that'll be us.' We thought that was probably our last episode. But we were all really excited to be there. We had quite a lot to do, as a group, so it was great that we were established characters with Jenna and we welcome the new Doctor. That we can go from one Doctor to another is really nice and leaves it – hopefully – open for more."

How has it compared working with Matt Smith and Peter Capaldi?

"I think it will be a completely different feel, which is not necessarily a bad thing. Jenna's there, and Peter's so great and strong. I think what will be interesting is the Doctor and Clara's relationship. Peter has all those qualities that Matt had – the playfulness and the fearlessness, everything. I was there for his first day on set and that was amazing, a really special moment.

"Matt did such a brilliant job and I think they've got someone in Peter who's going to continue that. Somebody completely different. I think you couldn't get any better – or different – casting. I can't wait to see it!"

It's now established in the series that Jenny and Vastra are married. Do you think it's important for a mainstream audience to see strong female role models – and characters who are in same-sex relationships?

"It's what I love about *Doctor Who*. The female characters are strong, and stand up to everyone. As for the same-sex thing, I hadn't realised what a big deal it was until I'd done conventions. People have come up to me and said, 'You're an inspiration, and it's really helped me'. That's amazing to hear, and you know? Why not? Someone said it's not weird that Jenny's gay, it's weird that she's with a lizard. That's really clever. It's a lovely story, because they're very fond of each other and it's not a big deal. It makes it normal. Kids might go to their mum and ask why she's married to a woman. It's quite touching."

If the opportunity to do a Paternoster Gang spin-off came about, would you be up for that?

"Definitely! Somebody's got to write it, that's the only thing. Loads of people have asked this at conventions, I don't know if they've got the time to do it! It'd be really fun and there's lots you could explore. The potential is there!"

Is there any way you'd like Jenny to develop on the series?

"To continue doing the stunts, and travelling to another place other than Victorian London. Going in the TARDIS, maybe to a different time with the Doctor. Being with the Doctor is always the fun part. I do feel really thankful and lucky to be part of *Doctor Who*. It's like a big family."

MARK WRIGHT

THE DWM INTERVIEW

DAN STARKEY & NEVE McINTOSH

Given their extensive make-up, neither Dan nor Neve tend to get recognised in public for their *Doctor Who* work. ("Only amongst the faithful!" Dan says, with a smile.) Indeed, Neve reveals that even her fellow actors fail to recognise her when she's *sans* scales.

"Arthur Darvill [Rory] was in the hotel I was staying in, and I went bounding up to him at the bar, and said, 'Hi Arthur, how are you doing?' I'd completely forgotten that as I wasn't in make-up, he had no idea who I was."

"It's very strange the first time you have the make-up on, and look at that different face in the mirror," says Dan. "I'm sort of used to it now. Now I can doze off in the chair, very early in the morning, and then you look in the mirror and think, 'Oh, Strax is here!' It's that weird thing of falling asleep, and when you wake up, you're a Sontaran."

How much do you feel that you can only fully be the character when you're in the full costume and make-up?

"A lot of it is self-hypnosis, I think," Dan considers. "You don't have to necessarily *live* it – but your imagination takes you there."

"It's all about your imagination really," Neve agrees. "It's lovely when you're playing something that is so utterly far from human. It's actually quite freeing. You think you would feel covered up by it, but it's brilliant. You can get away with a lot more. I love playing it 'snakey'. All your movements start to come into play."

"It's not anything theatrical," says Dan. "It's not necessarily about being *bigger*, but you can certainly be a lot *bolder* with it. Also, the costume predicates that you can only move in a certain way, as it bulks you out. I can't bend over very easily – but then you imagine that Strax can't either! It puts you in a certain physical frame."

"It's like... I love having the fins on my head," says Neve. "She sort of flashes them about. She's very proud of her horns."

Vastra is a very sexy character, isn't she? In terms of the way that she carries herself?

"It wasn't what I aimed for!" laughs Neve. "But it seems like loads of people were saying, 'This is weird, I'm getting turned on by a lizard.'"

"I can see the attraction," agrees Dan. "Er – not that I've ever stood in the reptile house in London Zoo and gone, 'Phwoaaar!'"

"It's better than the original Silurians, which was basically like a big *papier mâché* head."

"Yeah, well, they looked more alien," says Dan, "which was good in some ways, but there wasn't as much of a performance that you can get through it."

"I was a bit sad that I didn't get the third eye, though. There were no female Silurians in the original story, were there? They were all men."

Did you watch *Doctor Who and the Silurians*, then, when you were cast?

"Yeah," says Neve. "Well, I remembered it from before anyway. I've been a *Doctor Who* fan since I was a kid. Tom Baker was my main Doctor, although I do remember some of Jon Pertwee. But my brother has the entire DVD collection and books. So I borrowed them. I'd forgotten how bad the Peter Davison one [1984's *Warriors of the Deep*] was, though. That was pretty bad."

"I enjoyed it at the time, when I was seven!" says Dan, coming to the story's defence.

It's clear that both Neve and Dan are huge *Doctor Who* fans – a bit like the new Doctor himself... so – have either of you chatted to Peter Capaldi about *Doctor Who*?

"We did have a chat as to whether or not all the Cybermen in recent episodes are Telosian Cybermen rather than Mondasian ones," Dan reveals. "He did have some opinions about that!"

It must be a help when it comes to meeting kids, who know all about the show's history...

"Absolutely!" Dan agrees. "With children you can see how engaged they are with it. I think they identify a lot with Strax, cos he's quite childlike in a way and really small. I remember when I was a kid watching *Doctor Who* not really understanding what was going on, but being absolutely into it, and it being absolutely real when it was on. It's lovely seeing that involvement in kids."

"I grew up with Tom Baker as the Doctor, but I remember Jon Pertwee in *Planet of the Spiders*," says Neve – which is a nice coincidence, as today is the 40th anniversary of *Planet of the Spiders* Part Six.

"Is it?" gasps Neve. "I am that old! I remember that spider on Sarah Jane's back. And they all had those strange little voices. 'All praise to the Eight Legs!'" she continues, with a startlingly good impersonation of one of Metebelis Three's arachnids.

"I discovered last year that my birthday is the same as the Pilot episode of *Doctor Who*'s recording," Dan reveals. "22 September."

"The first William Hartnell story?" asks Neve.

"Yes, but not the same year," Dan continues. "I'm not as old as that! I share my birthday with Meat Loaf, Alvin Stardust and the *Doctor Who* Pilot. So that's good!"

"How can I find out what *Doctor Who* trivia happened on *my* birthday?" asks Neve.

"There's a *Doctor Who* birthday generator which tells you what was the current *Doctor Who* episode when you were born. Mine was Part Four of *Horror of Fang Rock* (1977)," says Dan, proudly. "Rutans!"

"Oh wow! I remember *Horror of Fang Rock*!"

Well, if we're playing this game, then the **DWM** editor's birthday story is *The Seeds of Doom* (1976).

"That's a cracker!" says Neve, approvingly. "My birthday's 9 April 1970..."

"Pertwee's first season," says Dan, expertly.

That would make you Episode 4 of *The Ambassadors of Death*, Neve. She looks pleased.

"When I was a kid in the 80s, I didn't realise that *Doctor Who* wasn't a part of the national conversation as much as it is now," says Dan. "Now, it's absolutely part of popular culture. It's great, cos that's how it *should* be. I was asked the question last year as to what my favourite old episode was, and I said *The Talons of Weng-Chiang* (1977). But there's also *Remembrance of the Daleks*... before that came on television in 1988, I was like the one who'd be told, 'Oh don't talk about *Doctor Who* again.' But then, after that episode went out, everyone would come up to me and say, '*Doctor Who* was amazing! Tell me more about it!'"

"That was a Sylvester McCoy one, wasn't it?" Neve asks.

"Yeah, it was real kick-arse episode!"

So you were cool for a while, Dan? Until the Kandy Man turned up a few weeks later, anyway...?

"Oh God, yes, the Kandy Man!" chuckles Neve.

"The Kandy Man was like *Doctor Who* trying to do a Tim Burton movie, but being made in TV Centre and obviously not quite getting it," Dan says. "The idea of it was quite nice, even if the execution wasn't quite as successful as it might have been. Yes, I'll stick up for Sylvester."

Catrin didn't really grow up with *Doctor Who*. She's part of that 'missing generation'...

"Matt Smith as well," Dan says, sadly. "He didn't grow up with a Doctor..."

But young kids now won't even realise that it ever went away...

The Paternoster Gang take on another case...

> "I was a bit sad that I didn't get the third eye."
>
> **NEVE McINTOSH**

"Mmm, and that's what hooked me when I was a kid in the first place," says Dan. "My first stories would have been *The Keeper of Traken* and *Logopolis* (both 1981). They're the ones I remember properly, and Tom Baker turning into Peter Davison. And then they had a repeat season called *The Five Faces of Doctor Who*, which I must have watched when I was about three or four. And first of all, just looking at black-and-white television, it looked like nothing else. But also there's the idea that you've got this character who could be different people at different times. That's *amazing*! Absolutely mind blowing!"

"One of the things I do miss sometimes are the old four-parters," says Neve. "Nowadays, everything has to be wrapped up in an hour. The Key to Time series (1978-79) was one of my favourites. That just took forever. Loved it. And in each adventure, the Doctor would be trying to work out what thing was it that would turn into the Key."

"For my age it was *The Trial of a Time Lord* (1986)," says Dan. "I remember thinking, 'Ooh, great, is there another episode next week? Oh, that's the end.'"

It sounds like both of you have watched nearly all of *Doctor Who*...

"Yeah, quite a bit!" laughs Neve.

"A fair old bit, certainly," nods Dan. "There's lots I've read as Target novels which I think I've seen but haven't. So it's a bit of a surprise when I *do* see them."

"There's lots that I went back and I read," says Neve. "My brother would buy the videos, but obviously they don't have all the William Hartnell ones. To go back and see how it started, I remember doing that..."

"I had the novelisation of *Nightmare of Eden* (1979)," says Dan. "And I loved that. In the book, there's these two spaceships that crash together, like these huge beasts that come out. In my head, the special effects were *amazing!* And then I saw the episode on UK Gold years later, and I thought, 'Really?!' Just looking at the cover illustration and thinking on how I would have filmed it... It's something that lives in the imagination in lots of different media. I used to have the *Doctor Who Annuals* from the 70s from second-hand shops..."

The mistress, the maid...

... and the butler.

"Do you remember the one from 1979...?" asks Neve.

"... where they clearly have no reference photos of Tom Baker?" asks Dan. They both laugh. "In fact, *none* of the characters! That's not Sarah Jane Smith, that's a Kays catalogue model!"

"Kays catalogue!" Neve splutters. "The drawings that are meant to be Tom Baker kind of look like his uglier brother! But I love those kind of Annuals."

Do fans ever send you their own fiction featuring your characters?

"Yes, and people put up artwork online as well," says Neve. "Someone tweeted me a link to a comic strip they'd drawn..."

Well, don't tell anyone, but we're doing a special spin-off comic strip featuring Vastra, Strax and Jenny in this issue of **DWM**. [*See The Crystal Throne on page 37!*] Both Dan and Neve whoop with delight.

"Oh, fantastic! Yes!" beams Dan. "When I was about seven or eight, there was an 18-month hiatus when *Doctor Who* wasn't on television, but the **DWM** comic strip absolutely kept it real. And – no disrespect to Colin Baker – but I possibly loved the comic strip even more than the television series. I think the television series now is more like the comic strip was, as you can tell stories more visually. A character like Strax – some people might complain is too much of a comedy character, but I remember Frobisher in the comic strip, and he was a shape-changing penguin! I remember the letters page of **Doctor Who Magazine** was full of, 'Oh, this is showing insufficient respect to the source material. It's too funny!' But I thought it was great. And now you can have this big world opening up on screen, where before it could only be realised in pen and ink. And that's a big change I think. We were always talking about what we'd do if we had our own spin-off series..."

"Oh, I know!" grins Neve.

Dan: "And your idea was that you would go undercover in a circus..."

Neve: "I'd be a circus freak. And then Jenny would be up there as a trapeze artist!"

Dan: "And Strax would be in a leopard skin, being a strong man!"

Neve: "And getting shot out of a cannon!"

Dan: "Strax with a fez. That'd be great! A fez and a waistcoat..."

Neve: "Have they never had you in a fez?"

Dan: "No. The best thing, though, is in *The Name of the Doctor*. Because Strax has been up in Glasgow fighting, there was talk about him wearing a kilt! But then they'd have had to make prosthetic legs for me, so with the time constraints it would have been difficult. And it would have been hell to wear. But it would have been great! I'd have done the whole episode with him in a kilt."

Neve: "Oh my God. That would have been *fantastic*!"

It's funny to think, in hindsight, that Strax and Vastra had only appeared in one previous episode before they took centre stage in the 2012 Christmas Day episode, *The Snowmen*...

"Watching myself in the Christmas Special, on Christmas Day, with my mum and dad, having drunk a bottle of wine – that was great!" Dan smiles. "Ah, I'm entertaining the nation! That's quite a nice feeling."

"We had all got the call to come down for a couple of weeks in July 2012," Neve remembers. "It was when the Olympics were on – and we ended up there for two months! They just went, 'Great, well if you're free, and we can get everyone, we'll just do it now.' So we did three episodes on the trot, pretty much."

You ended up making *The Crimson Horror* before *The Snowmen* – so did you have a clue about what was going on with your characters and the story?

"Oh yes, there were all these references about how Clara had died," remembers Dan.

"We just had to go with it," says Neve.

"The last episode that I'd read was *A Good Man Goes to War* – and I'd died at the end of that!" says Dan. "So I went to the readthrough for *The Crimson Horror*, and Steven [Moffat, showrunner] and Mark [Gatiss, the episode's writer] just went, 'Don't worry, it's fine.' Okay then!"

"But then we shot the little *Demons Run* thing that was on the DVD extras," recalls Neve. "That was funny, cos they just decided that they'd do that to explain how they all came together, and they just said that Strax wasn't really dead. 'I'm mortally wounded!' 'No Strax, you're fine.' It was a bit like *Monty Python and the Holy Grail*."

"'Tis but a scratch!"

"But because it was decided at the last minute, they couldn't get hold of the whole costume," says Neve. "We were shooting it so you couldn't see that I didn't have the boots on..."

"There's a *lot* of improvisation that goes on behind the scenes," chuckles Dan. "I think Steven is improvising all the time too. Obviously, he's got the architecture of the season in his head, and he's leaving himself options..."

"I think he's great."

"I liken him to a juggler, and he's got all the balls that he's juggling in the air – some of which have got your face on, and some of which might not," says Dan. "But hopefully he'll catch all the balls by the end. It's like someone doing this amazing conjuring trick."

You didn't know what the ending to *The Name of the Doctor* was when you shot the rest of the episode, of course...

"Seeing John Hurt at the end of the episode was a complete surprise, when I watched it at home," Dan nods. "That was great."

"That was kept so quiet," Neve agrees. "When we were doing *A Good Man Goes to War*, everyone was given false pages for the end, to hide who River Song was. We didn't get the real pages until we were on set, and then they said 'Here is the real ending – and this has got to be entirely top secret.'"

Keeping secrets must be made a bit trickier when you're shooting scenes outdoors, with huge crowds of people around...

"It's crazy, how everyone knows where we're going to be filming," says Neve. "When we were doing Peter Capaldi's first one, we went out nice and early in the morning, and there was one person there. And then you turned around and suddenly there was a whole load of people."

"Peter himself wasn't there, of course," adds Dan, "cos his first actual filming was in the studio that afternoon, which was really exciting."

"Oh, God, it was amazing watching him."

"And seeing it grow – seeing it happen – and occasionally having these flashes of going, 'Ah! That reminds me of Tom Baker! Actually, no! *That's* the Doctor.'"

"And you'd see little bits of Matt in him as well," says Neve.

"It's funny," Dan continues. "We were saying on the train on the way back, after we'd finished – because we'd been there for his first two weeks – 'I can't believe we're not going back on Monday.' It felt like we were at the start of this big journey – so hopefully we'll get a chance to go back and see how it's developed over the course of the series."

"I know," sighs Neve. "And cos I've chosen to do this other job, I feel like it's keeping me from doing other stuff – but I don't want to miss out on any more *Doctor Who*." DWM

THE DWM INTERVIEW

CHAPTER ONE.

A FEROCIOUS APPETITE FOR WORDS...

In the first of a three-part feature, Terrance Dicks – *Doctor Who* script editor, writer and novelist – reveals how he originally got into television, the role he played in saving the series, and what he thought of Jon Pertwee...

INTERVIEW BY **MATT ADAMS** & **DAVID SOUTHWELL**

Sitting in a restaurant waiting for *Doctor Who* legend Terrance Dicks, we feel the need to try to come up with an opening along the lines of one of his classic Target novelisations of the show. The best we can manage between us is: 'He moved with slow, deliberate precision to the rear of the restaurant. A distinguished gentleman wearing the face of a favourite grandfather, stories and secrets ready to be told...'

It is not our best work, but then again, we are nervous to be meeting one of the people that made us both readers and writers.

There are few contributors to *Doctor Who* for whom the epithet 'mythmaker' is truly deserved, those people who have crafted the legend and left behind a legacy which is still a huge, vibrant part of the series we enjoy today.

One of the last great elder statesmen of the show, writer and script editor Terrance Dicks is now the surviving storyteller for many of the series' luminaries who have left us. Talking to him offers a unique take on events and personalities from the perspective of someone who saw history happen – from the last years of the black and white era through to the debut of the iconic Fourth Doctor and beyond.

Yet despite his major role in saving the show from possible cancellation in the early 1970s, despite being a critical force behind the creation of such essential, well-loved elements as the Time Lords, the Master, Jo Grant, Mike Yates and Sarah Jane Smith, Terrance is surprisingly modest. At times it can almost be a struggle to get him to accept how much he has not only shaped the direction of the series over the decades, but also played a decisive role in developing *Who* as literature.

"In the early days of *Who* fandom I took my children to what was probably the second convention and as I was on the show at the time there was a big fuss made of me with people asking for autographs.

"This amazed my kids and on the way home, my middle son Jonathon, who is always quite sensible, looked at me thoughtfully and said: 'Dad, are you famous?' I said: 'Not like Elvis Presley or someone that everyone would know, but in the *Doctor Who* circle, I suppose you could say I am famous'. He thought about this for a bit and then said: 'Well Dad, I guess we could say you are famous across a very small area'."

Terrance's modesty is unfounded. Not only is there his key role in the making of some of the most-loved *Doctor Who* stories and his development of the show's mythology, there is his contribution to children's literature as well as his work as writer, director and producer on other classic television series.

A natural raconteur, Terrance has a tendency to fall back on well-established anecdotes about his time on the show. After all, no-one knows a great story and a great line better than the veteran writer so there is a tendency to stick to them. This can make teasing out different takes on some more familiar stories somewhat challenging. We also notice a reticence to talk about himself outside of his work.

"I always say that no-one wants to know about me. All they are interested in is *Who*. That's very understandable, though the more discerning fans of the show always take an interest in how it was made, who made it and what goes on behind the scenes."

Feasting on dim sum in a Chinese restaurant in Hampstead, West London, which our waitress describes as Terrance's 'second home', it soon becomes clear that to do justice to a writing career spanning six decades will take more than one meeting. ►

> "I was working on dandruff shampoo and dog food, but it was never what I wanted to do in life."

Terrance Dicks (right) with producer Barry Letts and production secretary Sandra Bernholz.

THE DWM INTERVIEW

TERRANCE DICKS

As we share a couple of bottles of house white wine the barriers begin to break down, and Terrance starts to open up about his roots.

"My parents were East End working class. Never had any money apart from their weekly wage, my father did not even have a bank account. I was their only child which meant I spent a lot of time with grown-ups and a lot of time reading. I was the classic child with his head in the book, always being told to: 'Put down that book and go outside and do something healthy' which is why I have developed a lifelong dislike of doing anything remotely healthy. I also had two left feet which pushed me further towards the worlds in the pages."

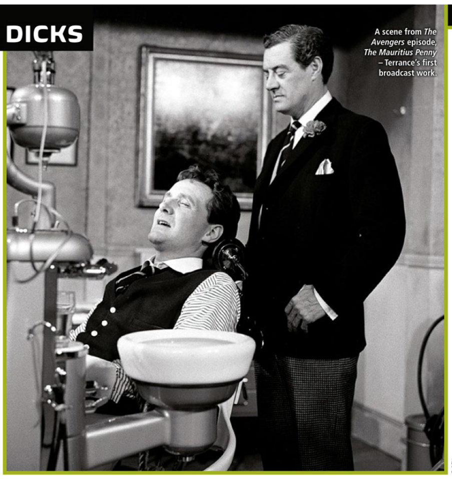
The young Terrance had a ferocious appetite for books and it is all too easy to theorise that the thrillers, adventure stories and science-fiction he read may have influenced his later work.

"Writers absorb everything around them and good writers find interesting ways of using it. I read all the John Buchan thrillers, all the Bulldog Drummond stories. I read anything filled with action and adventure. I read fantasy as well. I was a fan of Edgar Rice Burroughs, I read all the Tarzan and John Carter of Mars tales.

"However, I would read anything. During the war my father was posted all around the country which meant my mother and I followed him, so I would constantly find myself in a strange lodging house and read absolutely anything that was there. I had a huge appetite for words.

"I also used to read a lot of science-fiction when I was younger. This was in the days when to read science-fiction was to be thought of as being very eccentric. Science-fiction was only obtainable to me in magazines called *Astounding Science Fiction* which were sold in bins at Woolworths for a shilling. They were brought over as ballast in ships from America and sold off cheaply to be repackaged. This is where I first read Asimov and writers like Jack Vance. Eventually I drifted more and more into thrillers. I remember Fleming becoming one of my favourite authors when his Bond books started to come out in the 1950s."

The transition from reader to writer came about by a somewhat circuitous route: "I managed to get into the East Ham Grammar school where I was top of the class in English and middle to bottom at everything else. From there I went to Cambridge to read English. It was a culture shock for my parents me going to university, but they were very keen, very supportive.


A scene from *The Avengers* episode, *The Mauritius Penny* – Terrance's first broadcast work.

© REX

"When I came down from there I did National Service in the Royal London Fusiliers. After two years of boredom playing with guns I had no money and needed a job. A friend from Cambridge already in advertising explained to me what a copywriter was and I thought there's nothing else doing so I'll have a go at that. I had accounts for dandruff shampoo and dog food, but it was never what I wanted to do in life."

There was none of the glamour and style associated with 1960s drama *Mad Men* in the world Terrance found himself in, although there were some obvious perks.

"The writers and artists in advertising are called the creatives. The one thing *Mad Men* has got right is the thing I learned soon after I joined the industry. If you are one of the creatives you are expected to be badly behaved and drunken. If you behaved like one of the hard-working, punctual men-in-suit account executives then no-one would have thought of you as a proper writer."

He eventually realised that his true ambitions lay elsewhere.

"I'd always wanted to be a writer, but how do you start to do that? I'd had an interview with the editor of my local paper before I went into advertising, but he told me I was too overqualified to be a journalist which put the kibosh on that avenue.

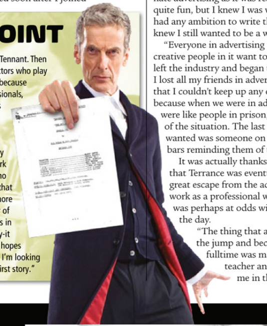
"I worked at two advertising agencies for five years. TS Eliot said that if you want to be a writer, get a job you hate, but the problem was I did not hate advertising as it was reasonable money and quite fun, but I knew I was wasting my life. I never had any ambition to write the great novel, but I knew I still wanted to be a writer.

"Everyone in advertising wants to escape. All the creative people in it want to get out. When I finally left the industry and began to make it as a writer I lost all my friends in advertising. I worked out that I couldn't keep up any of those relationships because when we were in advertising together we were like people in prison, sharing the frustrations of the situation. The last thing any of them wanted was someone on the other side of the bars reminding them of the world outside."

It was actually thanks to his supportive wife that Terrance was eventually able to make his great escape from the advertising world and work as a professional writer, something which was perhaps at odds with accepted attitudes of the day.

"The thing that allowed me to make the jump and become a freelance writer fulltime was marriage. My wife was a teacher and was able to support me in the first couple of years getting established. It was less of a custom then to be supported by your wife while you tried to make your mark, but I cannot say it ever bothered me."

THE CAPALDI NEXUS POINT



In 1972, a young Peter Capaldi wrote a fan letter to *Doctor Who*'s incumbent producer Barry Letts and script editor Terrance Dicks. The future Twelfth Doctor was rewarded with a package of two scripts from *The Mutants*.

Capaldi has gone on to say this was "an exciting insight into both *Doctor Who* and television production. I'd never seen a script in any form before and was fascinated by the documents... it was a trigger to my ambition to work in TV."

We asked Terrance if he remembered this nexus point in the new Doctor's career and an unexpected part of his legacy to the show.

"Well it was more down to Barry than me. He was always very good with the fans, and I was always more likely to see them as a nuisance. It is lovely that he remembers that as being pivotal. Unfortunately I cannot remember it that clearly, but it was typical of Barry's generous spirit.

"I think Capaldi is an excellent choice to play the Doctor. There are two sorts of actors who play the Doctor, the ones who are born to play him like Hartnell, Troughton, Pertwee, Tom and David Tennant. Then there are the actors who play him really well because they are professionals, actors like Chris Eccleston and to an extent, Peter Davison. I've been told by people who work on the show who have seen him that Peter is much more than a safe pair of hands, that he is in the born-to-play-it camp. I've high hopes for Capaldi and I'm looking forward to his first story."

Free of the shackles of nine-to-five employment, Terrance was able to focus wholeheartedly on script writing.

"I started my career in radio because it was easier to get into radio, not least because they paid less money. When I had decided to break into radio I got myself a book on how you laid out a radio script, wrote one and sent it to the BBC Drama Department.

"The next thing I knew I had a call from a Scottish producer there who said: "I like your wee play, I think we will do it." I got paid £100 – which to me was a fortune in those days. It was called *A Criminal Practice*. It was a legal thriller which borrowed from things I learnt from a friend who was a barrister."

The conversation inevitably turns towards Terrance's break into television, and his first meeting with the man who would play a key role in his future career.

"People always ask how do you break into television? How did you do it? I am always slightly sad that I don't have a more exciting story with lots of struggles and clawing my way up to tell them. I was living in a flat share with two other men and I did not get on with one of them. He was very unpleasant and I found it unbearable. I wanted to get out of it.

"One of my friends was getting married and said, 'I've got a couple of rooms in Hampstead I am giving up, would you be interested in taking them over?' They were five pounds a week – I really had to struggle to afford it – but it ended up being worth it. I ended up living on the same street for more than 30 years. I liked it so much I could not leave, just swap houses. I have had four addresses on it.

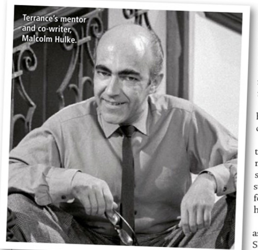
"The rooms were run by an old lady called Winifred Boot who lived in the top of the house and one day I saw a small bald-headed man painting the staircase. I kept on seeing him around and I learnt from a fellow tenant that he was not an odd-job man, but my landlord who had bought the house for his great aunt Winifred Boot and that he was really a television script writer. I thought 'a-ha!' and made it my business to get to know him. This was Malcolm."

The writer was Malcolm 'Mac' Hulke, then writing for shows like *Armchair Theatre* and the *Pathfinders* series, who was to take on a decisive role as Terrance's unofficial mentor in the convoluted world of television scriptwriting.

"Fortunately Mac and I got on really well, he knew I wanted to be a writer and he began to advise me. He was generally helpful and sympathetic, but the advice was not always what I expected. He was fiendishly organised and meticulous. I once showed him something I had written and his feedback was: 'The 'e' on your typewriter is blocked up. You need to get it cleaned.'

"Then one day he said to me: 'I am in a quandary. I have been asked to write an episode of *The Avengers*, but I just cannot think of anything. My mind seems to have gone blank. Have you got any ideas? I said: 'Mac, have I got ideas for you!' This lead to us co-writing *The Mauritius Penny* [1962]. Mac being the principled man he was insisted on a joint credit and a 50-50 split. I would have done it for nothing to get my name on something, to get my start in television.

"A while back I was invited to an *Avengers* convention because Mac and I went on to write three other episodes for the show. I found myself sat in a corner by myself, no-one taking any notice of me. An *Avengers* fan who was also a fan of *Who* came up to me and said: 'If this was a *Who* convention you'd be surrounded by a huge crowd'. I said: 'Well this reminds me of going to the studio to see *The Avengers* being made. As a writer with only one-half credit to his name, I was treated with the utmost indifference, and it is exactly the same today.'"


Terrance's mentor and co-writer, Malcolm Hulke.

Mac's industry contacts would later help Terrance get work on the writing team for *Crossroads* [original run 1964-81], the long-running ITV soap opera set in a Birmingham motel.

"At the time they were doing four shows a week. While that is common in soap operas today, it was not then. It was incredibly popular and got terrific ratings. ATV, the company behind it, were incredibly embarrassed by it. They, like the BBC, looked down on the genre. It took a long time for the broadcast industry to realise that what the British public wanted was soap operas. Of course, like a lot of television, the management might not like it, but they will not take it off as long as it is getting the ratings."

This period of intense creative output was to hold Terrance in good stead for the rest of his career in television.

"Working on *Crossroads* was exceptionally good training. You had to be able to do four scripts a month, but effectively you were writing those four scripts in a week because you had to pass your storylines onto the writer who was doing the next four episodes after you. It certainly taught you to handle pressure.

"It was something of a training school for *Who* as it was on *Crossroads* that I first met Derrick Sherwin [*Doctor Who* script editor and producer 1967-69] who was also part of the writing team. We used to travel up to Birmingham for monthly script conferences. We would have breakfast on the train together, sitting in the first class breakfast compartment with our second class tickets, making the meal last from Euston to New Street and having wide ranging conversations. At the other end there would be Don Houghton [writer of *Doctor Who* stories *Inferno* (1970) and *The Mind of Evil* (1972)] who was our script editor.

"All drama tends towards soap opera, especially if you are doing a lot of stories involving the same characters. On *Who* we did have that high output, so we did have that tendency, but also the things that make soap operas so successful – confrontation, characters you care about, identify with, the relationships – are also all the things that a good drama is about. They were all elements that had a place in *Who* as part of a good story."

> "All drama tends towards soap opera; on *Doctor Who* we did have that tendency."

ITV soap opera *Crossroads* was to be Terrance's training ground as a TV writer.

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THE DWM INTERVIEW

TERRANCE DICKS

We wonder if his experience on *Crossroads* and Barry Letts' early directing experience on *The Newcomers* [1965-69] had an influence on their time on the show and the creation of the UNIT family?

"I don't know. I haven't thought about that before. It is a very tenable theory. It's not mine, but it's tenable. It's like you saying that the Pertwee years were less influenced by James Bond than they were by the ITC format, by *The Avengers* influence. That's a tenable theory, but that is all it is – a theory.

"That's what fans do though, they come up with all these theories about what we were doing. These things are always much less conscious than fans believe. Much of writing, of script editing a show like *Who* is instinctual. I had no definite theory about what the show should be like.

"You present me with a theory long afterwards and I think, oh yes, that's interesting, but it was never any part of the conscious thought I had about the show. It always was about getting something onto the screen. About getting through, meeting the deadlines and the challenges.

"We did plan, we did discuss everything, but what you see on screen is instinctual – what I liked, what made good drama, a good story – not the result of a grand theory.

"A lot of it was about bringing order to the process. You don't want two UNIT stories next to each other, or two alien invasion stories, two oppressive alien planet stories, so you try to work out a plan. We would try to very roughly map out a season. It's the department of the bleeding obvious, of course it's got to be like that.

"It was the same with Barry Letts [producer 1970-75]. There was no grand theory, but there was his instinct of what would make the show work. He was always very keen that it should be realistic. I've known him take directors to task because a scene of some kind had become too stagey and unbelievable. It always had to be played for real and seriously. There's a lot of humour in *Who*, but you don't send it up or play it for laughs.

"But I don't think he had any firm ideas when he came in – you have to remember he never wanted to be a producer and he was very much finding his feet. Most decisions were Barry reacting to the challenges the show created, but one thing he came in with was that everyone should view it that we were making a drama, that *Who* was real drama."

The contacts Terrance was to form during his period working on *Crossroads* were to prove invaluable in the future.

"I always feel guilty when telling fans how I became script editor on *Doctor Who*. Fans always think that for such an amazing job, I must have fought for it, clawed my way up for it. The truth is I got it on the strength of Derrick Sherwin ringing me up and asking me to do it and me thinking that even three months regular paid work was better than the uncertainty of being freelance. It was through him that I went from a Birmingham motel to the TARDIS.

Born from a crisis – Dicks' and Hulke's epic *The War Games*.

> "A crisis can be a very good thing. You are forced to come up with better, brighter ideas."

"It is not a case of who you know, but it is very much *what* you know and *who* you know. Contacts are hugely important. When I took over on *Who*, Mac and Don turned up with proposals for stories. I was not employing them just to return a favour, I knew they were capable of doing a good job. I have always hoped there was an element of that in Derrick getting me onto *Who*. However, there was more to it than that.

"Derrick was never really happy on *Who*. He regarded it as a stepping stone to something better. He got the offer of a job on another series, but he could not leave until he found his successor.

"He had made several unsuccessful attempts to find someone to take over before he came to me. Derrick did not get the job he had hoped for, so he was still there when I joined in '68. They found a use for me though.

"When I started on *Who* it was with just a three-month contract. Three months turned into a job that I have never really left as I have been involved with *Who* in some way or the other ever since.

"My first ever story was *The Web of Fear* [1968], though I did not do very much on it. However, it gave me my first moment in *Who*, my first strong memory. I went to a playback of the first episode and they were struggling to find a way to make the roar of a Yeti sound less like a flushing toilet. They never succeeded in solving that problem!

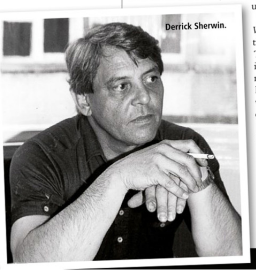
"I worked on the stories after that and I was script editing by the time of *The Invasion* [1968] which was written by Derrick. I did not create UNIT, Derrick and Peter [Bryant, producer] had already come up with the idea, but I was there at its birth, when they were testing it in *The Invasion*, before making it central to the show in *Spearhead from Space* [1970].

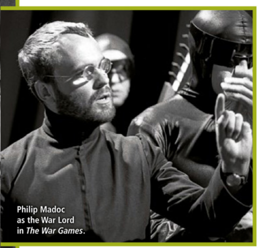
"When I joined the show was in a terrible mess. One of the reasons we were in such a state was because Byrant and Sherwin spent as much time in the BBC bar as they did in the production office. The script situation they had allowed was shambolic even before they had two stories simultaneously collapse on them. One day Derrick came into my office and said: 'We need a 10-part *Doctor Who*, you need to write it and we need it next week.' I am exaggerating, but not by much, it was chaotic, it was a catastrophe. In a crisis you cannot take a long time. You have to get it right quickly. I like to hope that I am a good man to have onboard in those situations. If things go totally pear-shaped, I can usually sort it out."

Terrance himself is an advocate of the premise that crisis can breed creativity, that great ideas are often formed out of moments of extreme stress, and that adrenalin-charged reaction was often at the heart of many of his most successful stories.

"*The War Games* was writing in a crisis. I knew straight away that I could not do it on my own, so without telling anybody, I roped in Mac and we wrote them together.

"Mac was the only writer I know who when he decided to become a writer – after he had done his time in the navy during the war – had the foresight to learn to be a touch typist.


Derrick Sherwin.


Philip Madoc as the War Lord in *The War Games*.

"Every other writer I know is like me, a two-finger hunt and peck, but Mac could touch type. This not only showed his meticulous mind, planning ahead, it helped save us. He typed out the scripts as I came up with ideas. We managed to turn out two scripts a week to pull us out of the mire.

"For years I talked down *The War Games*. I developed the line that it is pretty good at the beginning with the Roman chariot coming out of the mist and good at the end with the Doctor on trial, but the rest was just running about. When the DVD came out and **DWM** reviewed it and said I'd been talking rubbish for years as it was a good show throughout, I was delighted. One of the few times I can say I've been happy to be accused of talking rubbish.

"Watching it again I am pleased with it. I came up with all the concepts – the different time zones, the War Lords, the War Chief – because I knew that with a 10-parter we would need strong ideas, things that made it multi-layered.

"Whenever the story was dragging, we would be able to go to a different time zone or bring in a new element to keep people watching. It goes to show that a crisis can be a very good thing. It puts you into overdrive. You are forced to come up with better, brighter ideas.

"It was exactly that sort of crisis, suddenly losing Tom Baker from *The Five Doctors*, that helped me to improve it. Coming up with using the material from *Shada*, creating the time warp – which is one of the best things in the story – all comes from a good old-fashioned *Doctor Who* crisis."

Remembering the upheaval around Second Doctor Patrick Troughton's departure in 1969 Terrance tells us: "Cancellation was a real possibility at that point. We knew at an early stage that Patrick was going, but we did not, for quite a while, know who was going to replace him, hence that open ending with the trial in *The War Games*.

"We were just lucky that Peter Bryant made the one brilliant decision of his career and cast Jon Pertwee. His only other good decision was hiring Derrick Sherwin, because he was the moving force in that partnership – hardworking and intelligent. I was not involved in the thinking behind their decisions, they would only come to me with the problems they needed fixing.

"Before Barry came along I was on the verge of packing up. Bryant and Sherwin were difficult to work with and I was constantly trying to clear up messes they had created. It was incredibly frustrating and stressful. They were leaving the show in a terrible state. It could have very easily ended then. Some in the BBC would have been very happy to have it end at that point.

"Then Barry arrived, we clicked and it became a much more positive environment. He treated me very much like a co-producer. He would never say: 'I am going to do this.' It was always: 'We are going to do this'. It raised my position because usually the script editor is not in the chain of command, it is usually only the producer and editor making decisions, but Barry brought me in to play a fuller part in it."

It is true to say that Terrance's long-running working relationship and friendship with the late Barry Letts was to prove one of the vibrant creative partnerships in the show's history, each man playing up to the other's strengths to produce one of the most consistently successful periods of *Doctor Who*. However, the start of the relationship saw the show under threat. The idea that the show would end in 1969 was a very real one – falling ratings, the departure of its lead actor and the rest of the supporting cast, and the costs of moving into colour hung over the series like the sword of Damocles.

"When I joined, *Who* had been on the air for five years. At the time that was seen as quite a long run, so they were quite prepared to take it off, to end it. Part of Barry's brief was actually to plan its replacement if they decided to cancel it.

"There's no doubt it was in danger when Barry came and we worked on turning it around. I think it is true to say we saved it, but it was saved by four things all coming together and happening at once. It went into colour, Jon Pertwee became the Doctor, Barry Letts became the producer and I became full script editor.

"However, in the end, Barry and I did what we did to make the show work, not from a grand plan, but through what we thought was right. What we liked, what we thought was exciting. Pulling it back from the brink was much more instinctual than intellectual."

Another element that helped *Doctor Who*'s survival was that it didn't come under the remit of the BBC's Children's Department:

"We were in Series and Serials. Ronnie Marsh was in charge of serials and he was very good, he was always behind it. He was a sort of BBC James Cagney, small and pugnacious, and he used to frighten people, but I was very fond of him. He backed us when we were getting criticised, especially from the Children's Department, who thought the show should be being made by them.

"There was always a general feeling that it had come out of being a children's show, and was still thought of by many people at the BBC as a children's show. It never really shook that off in some quarters.

"However, we used to say it was a family show to justify ourselves and when we commissioned research into it, we were proved right. We could show that *Who* was spread right across the age groups. We had as many over-60s as under-sixes.

"This meant we just kept on trying to find a universally good story which had things in it to get the kids behind the sofa and yet was interesting enough to get the adults thinking. You have to get it all in at once if you can, which isn't easy."

Terrance is honest about his views on the set-up Barry and he inherited from the previous production team. "Before they left and Barry took over, Derrick and Peter Byrant made several decisions. All of them bad.

"One was to do seven-part serials. This was purely to try to save money. The ideal length for a good *Who* story is a four-parter. With a really strong story you can manage six, but over that is too long.

"The bane of *Who* for decades was the padding that went into stories which would have been great if they had only been told in four episodes. When Barry and I were on the show Ronnie Marsh was very keen on opening nights and was very happy for us to try to do as many four-parters as possible. However, coming in, we were stuck with that bad decision.

"The other mistake, also made for financial reasons, was to exile the Doctor to Earth, a fundamentally rotten idea. It is that idea that has made me schizophrenic about UNIT. I love UNIT and the UNIT stories. There is something wonderful about the Brigadier, Captain Yates and Benton. The whole set-up with those characters was perfect, but I then spent a lot of my time on *Who* trying desperately to get rid of them. ►

Elisabeth Sladen with UNIT regulars Nicholas Courtney (in the driver's seat) and John Levene.

One UNIT story a season is fantastic, two UNIT stories in a season is good, but if every story involves UNIT, you not only lose variety, you move away from being *Doctor Who*.

"I know no-one apart from Barry and myself seems to say it, but *Doctor Who* should be the Doctor travelling in his TARDIS. The show allows you to travel to anywhere in time and space, to go anywhere, to imagine anything and exile narrows it down to just one time, just one space. To me the essential *Doctor Who* story is the Doctor saying to his companion: 'I know a lovely little planet that you'll really like' the TARDIS lands and they go outside to take a look and get jumped on by monsters. That is the basic *Who* plot that can then flow into all the wonderful avenues of imagination. Exile robs you of that. It is absolutely dumb."

Left with this unwelcome inheritance, Terrance did what he could to stretch the format.

"When I first told Mac about the new set-up he said to me: 'You only have two stories – alien invasion or mad scientist.' I went away and thought, 'Bugger me, he is right.'

"I was so infuriated about this, so determined there must be another type of story that I came up with the idea for [*Doctor Who and*] *the Silurians* [1970]. If there was another race here before us, then they were not the aliens, to them it is their planet and humanity is the alien species. When I told the idea to Mac he said: 'Yep, you have something there and I can do something with that' and he went off and wrote *The Silurians*."

As ever, Terrance was able to make the most out of a bad lot: "The way Barry and I used UNIT was to solve all of those problems that were thrown up by the Doctor being exiled – where does he live, how does he get money, how does he get his papers – but we also turned it into a strength by developing all the characters within it."

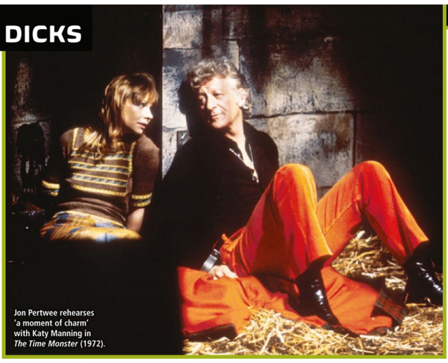
Although with a little gentle prodding, Terrance will acknowledge his own role in helping to pull the series back from cancellation and cementing its position as a cross-generational ratings success, he is scrupulous in stressing the role both producer Barry Letts and star Jon Pertwee played in securing the show's future.

"One of the things that saved it was Pertwee. He gifted the Doctor with presence. There was charisma. He was incredibly insecure, but almost all actors are. Actors are frightened children, beneath the suavity and the self-assurance and the good looks they're all terrified, they're all quaking in their boots.

"It was a regular routine whereby you got a call from the director in the rehearsal room and he'd say, 'Please could you come over, Jon isn't happy about the script.' And I used to say, 'Don't worry, Jon is never happy about the script'! And I'd go over and I'd talk it through with him, and sometimes it would be nonsense, you know. He hadn't understood something. Sometimes it was a line he found difficult – it was gobbledegook, you know, which there was a lot of! And so I'd simplify it a little for him. And sometimes, to be fair, he would have found a perfectly good point where the script wasn't working and didn't make sense – and I'd fix that as well.

"I think the only complimentary thing that Jon ever said to me in five or six years was, 'I like working with you, Terrance – you listen!'

"He would also ask me to write him moments of grace, of charm. I remember that very clearly. He would read the script and say to me, 'Where's my moment of charm, Terrance? I must have my moment of charm!' Some very good moments of *Who* came out of that."


Jon Pertwee rehearses 'a moment of charm' with Katy Manning in *The Time Monster* (1972).

"Barry very much liked Fulton Mackay and would have offered him the role..."

More than many of those who worked with Jon Pertwee and developed close relationships with him, Terrance is able to cast a critical eye on the star.

"Barry and I were sitting in the producer's box, where you just have chairs and a monitor, above the gallery, and Jon was on screen being very good in some scene or another, a big close-up, and I said to Barry, 'You see that face, you see the dignity, the wisdom, the charm, the charisma?' I said, 'That's not him, that's us! We put all that in, Jon is just the medium!'

"The public Pertwee, the Doctor Pertwee, are all those things – dignity, wisdom and charm – he's the hero. The character and the things you see on screen are not necessarily the man, but Jon could get on the screen and give you that, and you couldn't take your eyes off him. You believed he was noble and wise and dignified and the hero who was going to save the universe, you see. And the fact that he could be vain and petty and childish has got nothing to do with it, that's the private man. He brought presence on screen and viewers responded to it."

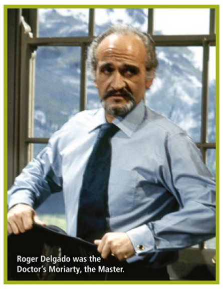
Having helped keep the show on screen and overseen its revival in the ratings, Terrance explained the production team's thinking on developing it further.

"If you get success, get the record ratings, you get the support of the management and that allows you freedom to develop things, but we never felt that after the show had been saved that we could let up. We never got complacent. You say, 'Okay, what's the next problem? Is this show okay? We've got this script away, so what happens after that?' It is stressful. On a show like *Who* it never lets up. If you are not chasing survival and just getting it on the screen, you are chasing improvement. The stress never stops.

"We liked to get the first show of the season to have a special thing about it, and we were discussing what we could have, and I said the Doctor has often been compared to Sherlock Holmes, because he's arrogant and intellectually superior to everybody else – especially as Jon was playing him and later when Tom was playing him. Saying this it suddenly came to me and I said to Barry, 'What he needs is a Moriarty.' Barry saw it at once, and he said: 'You're quite right, and I know who's going to play it.'

"He'd worked with Roger Delgado when he had played a Nazi [on *The Long Way Home*] – all charm, evil and leather gloves – and they'd also been in some historical thing together where Roger had played the Spanish ambassador where he had stabbed Barry with a sword [*Sir Francis Drake* 1961]. Now that is the perfect Roger Delgado part, lurking in a sinister fashion dressed in black velvet.

"The only thing left was to think what's he going to be called. We couldn't come up with anything, so I went home to think about it and came in the next day with 'The Master', which is the master of a Cambridge college and also of course has overtones of dominance and Nazism. That ideas process between Barry and me was almost like one person really. It's a simple idea, but a blindingly obvious one.


Roger Delgado was the Doctor's Moriarty, the Master.

"When you see Roger's Master you know how right Barry was. It was always going to be Roger. Our Master only could have been Roger."

While Delgado's casting may have been perfect, other casting decisions were more problematic, including the decision to not use April Walker for the role of Sarah Jane Smith despite the fact she had been formally given a contract in 1973.

Terrance explains: "I was not that much involved in the casting usually. Barry was an ex-actor and he knew actors. He had real vision when making those decisions. One of the few decisions I had any involvement in was Katy Manning [Jo Grant]. It wasn't at that time my side of the business.

"I always used to say that what I liked about my job was if there was a tricky meeting with the scene-shifters union and an imminent strike, I'd say to Barry, 'Good luck!' and go off home with an armful of scripts. I said, 'I put the words on paper and I do the scripts. Turning them into reality is your job, not mine.'

"The decision not to use April Walker was very sad for the actress. That was Jon. He just wouldn't have her, and that was one of those things. Who's going to get their own way – you or Pertwee? In this case it was Pertwee. That was almost the only time this ever happened, and Barry felt very badly about it because he felt he shouldn't have given in to Jon, but then he couldn't see anything else he could do. I hope we made more right decisions than wrong ones.

"Jon was full of contradictions, but he had Barry as the authority figure, a wonderful, benevolent authority figure. Barry was in charge and whenever Jon got out of hand or behaved unreasonably, Barry would take him to lunch at a restaurant called The Gun Rooms, which was some poncey local restaurant. Jon always knew when he'd done something wrong as he'd say: 'This is going to be another Gun Rooms lunch!'

"A producer has to have that authority. Much later, Graham Williams had an out-and-out confrontation with Tom Baker and went to the bosses to complain. They said if somebody's going to leave *Doctor Who* it's going to be you, not Tom Baker. Which is terrible as all his authority was gone in that moment. He should have walked out on the spot as he was not really running the show from then on."

One time Terrance made a decision to say no to Jon was when he rejected a proposed story he was working on for the show with American actor Reed De Rouen.

"As soon as Jon told me about his story [*The Spare-Part People*], it was decided for me before I even saw the script. You cannot have the inmates running the asylum. Learn your lines and don't bump into the scenery is what actors are for. I was at a convention and Louise Jameson [Leela] was there and she was talking about contributing ideas and all that, and I said, 'If there's one thing I hate, it's actors who want to contribute ideas!'

"It helped rule out two possible Doctors when Barry was replacing Jon. Michael Bentine wanted to be involved in the writing of the show and that stopped him getting it. That's the inmates running the asylum. It cannot ever work. Similarly Fulton Mackay, who was another one considered.

Elisabeth Sladen is revealed to the press as the Doctor's new companion in 1974.

Elisabeth Sladen and Nicholas Courtney rehearsing a scene from Terrance's *Robot*.

"You must have clearly defined roles. The producer produces, the script editor gets the script from the writer, the writer writes and the actor acts. You mustn't blur the lines too much. Barry very much liked Fulton Mackay and would have offered him the role, but again he wanted more creative involvement than we were prepared to give. They would not have expected it on other shows, so why did they expect it on *Doctor Who*? Maybe it was the attraction of shaping *Who* that they fell for? I can certainly understand that."

Terrance has certainly shaped *Doctor Who* and with his clear vision and obvious love of its characters and universe, was he never tempted to try a return to its modern incarnation, possibly on *The Sarah Jane Adventures* with its obvious UNIT-inspired framework?

"No, never. I was so pleased that Lis Sladen got to do *The Sarah Jane Adventures*. They were great fun. I liked the series, I really enjoyed watching several of them. It was very much like what we used to do on *Who*. I was talking to her about it, telling her how much I enjoyed the character's revival, her revival, and she said to me: 'Terrance, it is more than a revival, it is a regeneration.' We always enjoyed working together. She wanted me to do her first audio when she came back to the role of Sarah Jane for Big Finish – which I did. While I enjoyed them and even novelised one, I did not want to write them."

The esteem many fans hold for Terrance is certainly shared by those still making the show, something which again surprises him.

"I was invited to an anniversary *Doctor Who* party held by **DWM**, and I was in two minds about going. I thought it will be the new generation, no-one will remember me, there will be nobody I know except Paul Cornell, who's a mate of mine. So I went expecting just to have a quiet drink with Paul and then slope off, but then I found myself surrounded by Mark Gatiss and Steven Moffat and all these other *Who* luminaries.

"I said to Steven, 'It's very nice you standing here and chatting to me, but you should be circulating with all your adoring fans!' And he said: 'They are not my adoring fans, Terrance, they are *your* adoring fans.' He then insisted on taking me around the room and introducing me to everybody.

"Steven Moffat is always very nice about me, bless him, but I have told him that whatever he does he must not offer me a job. I am not tempted. I've done my share! It's a different generation. Bless you, my children, now it's over to you! I am still amazed when the people making it today are so kind about my work. It was very touching to see the 50th Anniversary Special which had some of my lines in it."

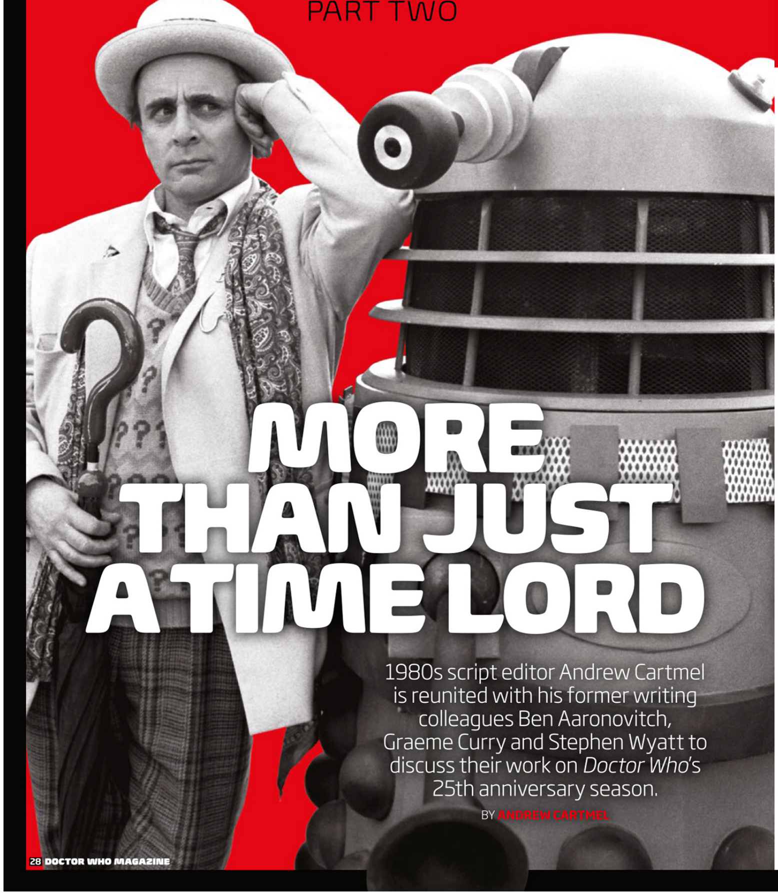
Despite more than 40 years involvement, Terrance clearly still has a huge love for *Doctor Who*. As he recalls the moment he heard his words describing the sound of the TARDIS as 'wheezing, groaning', and his description of the Doctor as 'never cruel or cowardly' in *The Day of The Doctor*, a big smile breaks across his face – the type of smile that usually ends up in the raising of glasses to make a toast.

"There are certain names that everyone knows – Sherlock Holmes, Tarzan and Doctor Who. There are very few things that even if people have not seen it, they recognise the name and know what it means. *Who* never leaves you and it is a wonderful thing to have been part of for more than 40 years." **DWM**

Next time: We get permission to stop being so nice to Terrance and go into bad cop mode, asking the tricky questions about UNIT dating, unmade stories, the origins of the Time Lords, and how *Doctor Who* got a grip on his career even after leaving the script editor hot seat.

THE CARTMEL MASTER PLAN

PART TWO



MORE THAN JUST A TIME LORD

1980s script editor Andrew Cartmel is reunited with his former writing colleagues Ben Aaronovitch, Graeme Curry and Stephen Wyatt to discuss their work on *Doctor Who*'s 25th anniversary season.

BY **ANDREW CARTMEL**

On Season 24, when I began script editing *Doctor Who* in 1987, all the writers I hired – Ian Briggs, Malcolm Kohll, Stephen Wyatt – had, in some sense, come from the BBC Script Unit. This admirable institution was designed to encourage new writing and give aspiring talent a pathway towards professional employment. It was run by a man called Tony Dinner and, in some ways it was the equivalent of today's Writers' Room, although in those days it didn't have the advantage of an internet platform.

I had been invited to participate at the Script Unit because of the television plays I had written and sent in on spec ('unsolicited scripts' is the official term). There, I met fellow hopefuls Ian and Malcolm. I didn't meet Stephen there, but at the time I commissioned him he was working at the Script Unit.

By Season 25, I was reaching beyond the Script Unit for fresh talent to bring to *Doctor Who*. Stephen Wyatt, who had delivered excellent work on *Paradise Towers*, had been hired again, but apart from Stephen we were looking for a roster of new writers. And we found them... Or perhaps they found us.

REMEMBRANCE OF THE DALEKS

On Friday 22 May 1987, we were in the middle of making *Paradise Towers*, and had just finished a location shoot in Chalfont St Giles. I was travelling back on the train reading an unsolicited *Doctor Who* script called *Knight Fall* by a young writer called Ben Aaronovitch. Another script editor at the BBC, Caroline Oulton had dropped it in at my office. I was indescribably grateful to her. Reading this script was like hitting a seam of gold – and I was only on page eight! The possibility of a glowing season of *Doctor Who* suddenly appeared before my eyes. And the rest is history...

Or at least, it would have been if I could have found Ben's phone number anywhere... Five days later there was a message on the *Doctor Who* answer phone: "This is Ben Aaronovitch's dad..." Since it had been impossible to find a number for Ben anywhere, I'd taken the chance of ringing a Dr Sam Aaronovitch who lived in the same part of London. (It turned out that it wouldn't have mattered which Aaronovitch we'd chosen in the phonebook; they're all related to Ben.)

A week later, Ben was in my office working on a story called *Transit*. It fell by the wayside as far as television was concerned, but later ended up as a *Doctor Who* novel in the 1990s. It was great working with Ben. Whenever I made a suggestion, he could respond to it, equal it, or top it. I admired this guy. I felt then that he could be the ultimate *Doctor Who* writer. With his script for *Remembrance of the Daleks* he went a long way to proving that I was right.

It's not just a classic story, but also an influential one. *Remembrance* is perhaps the closest thing in the twentieth-century series to a dry run for the 50th Anniversary Special *The Day of the Doctor*. Not just in the use of Coal Hill School and the on-screen almost-meta reference (with the television show being broadcast that might or might not be *Doctor Who* itself), but also in terms of the plot, in which the Doctor uses an ancient ultimate weapon to wipe out his greatest enemy. And although there's no past Doctor actually present in *Remembrance*, it is a past Doctor who has set up this whole elaborate scheme.

I started by asking Ben, as I had the other writers in this series, about his impressions of the show since Russell T Davies brought it back in 2005.

The Seventh Doctor fights his arch enemies in the influential *Remembrance of the Daleks*.

'*Remembrance* is perhaps the closest thing to a dry run for the Anniversary Special *The Day of the Doctor*...'

"I think it's very post-modern. I thought I was writing science-fiction when I was writing for *Who*, but now it isn't SF. I don't mean that in a condemnatory way – a 'You must write science-fiction or it's the decline of civilisation' way. In those days when we were working on it we didn't have post-modern, just modern. That was my approach – the SF approach. But it was not Kevin Clarke's or Rona Munro's. The style of today's show is much closer to theirs. Particularly Rona's style – especially that first script, that brilliant first script of hers, with the Master and his cat's eyes. The show today is like Rona's stuff, it's abstracted."

What on Earth do you mean, abstracted?

"It's that *Buffy the Vampire Slayer* thing of taking a social issue and abstracting it, but not in a SF way like I did, or an allegorical way – after all, I did a straight allegory: Daleks as fascists. Instead, on the show now, they tend to do much looser personal allegories as opposed to political allegories. For example, people who are struggling to come out and reveal truths about themselves. Sure, they might do political allegories, but it's the personal *as* political. It tends to be about gender and sexuality, which is the big change generally in what you can show – in television as a whole – these days, come to think of it.

"Of course we could never have had gay characters when we were doing *Doctor Who*, despite the fact that you and I were just about the only straight people in the production office at the time!

"On today's show they also do that thing that we actually started. Where they give the companion a story arc of their own, and make them a much stronger part of the overall story arc of the series. They also make the relationship of the Doctor and the companion much more crucial, and make it change with time – which is what we did.

"And in purely storytelling terms, in terms of craft, the scripts are a lot looser because you're doing 44 minutes, so everything is a series of set pieces with linking scenes. Of course we did that, all drama is that – and I don't necessarily mean action set pieces, it could be personal stuff, a two-hander consisting of dialogue. This is much more evident because at 44 minutes, each story is distilled to its essence.

"The short running time is also why you see much greater use of things like psychic paper – ►

Ben Aaronovitch (left) on location with producer John Nathan-Turner.

◄ which I think is f***ing brilliant, because there's always this problem: why should they listen to the Doctor at the beginning of a story? And it's also got this built-in limitation in that it simply doesn't work on some people, so it doesn't become a total bore.

"You used to have to have a ten-minute scene to account for the Doctor's presence. What I used to do in my own stories was just have him turn up and everyone accepts him – or, as in *Battlefield*, he just had some old IDs from UNIT which he could use.

"I think psychic paper is a good story device, whereas I think the sonic screwdriver is a bad story device and its overuse is utterly chronic. I can see why they use it, though, because it gets them through these story bottlenecks. But those same bottlenecks can actually be fruitful in terms of forcing the writer to think, to come up with creative ways of getting around things, which you lose if you use the psychic paper and sonic screwdriver every time. It's the same problem as the transporter in *Star Trek*. You keep having to coming up with reasons why it suddenly doesn't work to allow suspense in the story. That's why, traditionally, the TARDIS kept getting buried or stolen – or painted pink in our case.

"That's why we made the switch to making the Doctor proactive during our era – or at least that was a useful side effect of doing so. The reason he doesn't just get back in the TARDIS and leave, is because he hasn't yet finished the job he's come to do.

"The other notable thing about the current show is that no-one cares about the reality of the science at all, in any way. And of course they have much better production values. They have what I consider to actually *be* production values. Whereas we had whoever was too drunk to get out of being impressed onto the production team. The BBC seemed hell-bent on making sure that anyone who actively *wanted* to work on *Doctor Who* wouldn't be assigned to the show. And then we were tied to the three-camera studio set up.

"The big difference between now and then is that, back then, the BBC had no idea what they had. The posh boys who ran the Corporation all hated *Doctor Who*. They wanted dull television – it was hard to remember this was the same company that made *Edge of Darkness*. The BBC still doesn't like *Doctor Who*, but as their single most successful programme they can't get rid of it. Still, they seem to be doing everything they can to hobble it. Look at the way they move it around the schedule and split up the episodes.

"But the production quality is very high and the writing quality is very high – we get *tours de force* from Mark Gatiss, Russell T Davies and Steven Moffat, and when they're writing to their strengths they're producing really good stuff."

Going back to the old days of *Doctor Who*, before you worked on it, what was your impression of the show then?

"My earliest memories were being frightened out of my f***ing life by giant maggots and these things I didn't understand during the Pertwee era. Vast galactic empires going to war... Of course it's hard to look back at the early stories and remember what I thought of them as a kid. Those memories have been superseded by my more modern knowledge – I went into [1980s producer] John Nathan-Turner's office and watched all those tapes he had of the show.

"But there was lots of great stuff, lots of big ideas – the black hole in *The Three Doctors*. I'm not sure that Stephen Hawking had even regularised his theories about singularities yet, at the time when that was made. And the K-T extinction event, about 65 million years ago, when the big meteorite hit the Gulf of Mexico and it was *adiós muchachos* for the dinosaurs. Again, I don't think those theories were fully established. And yet we had a story about a ship full of Cybermen hitting the Earth in *Earthshock* instead of that meteor and having that effect.

"They did all this great stuff. Of course, they also did some dull stuff. But when you're young, you kind of edit out the dull stuff, because it's all new and exciting. *Doctor Who* didn't really keep pace with science-fiction, though. I mean TV science-fiction, which is 20 years behind written science-fiction. During the 1970s it kept pace with things like *Doomwatch* and other contemporary series, for good or bad, but by the 1980s it had begun to flag.

"I grew up with *Doctor Who* like everyone else. I stopped watching around Peter Davison, mostly because they kept moving it around the schedules. Also they had dull stories and I didn't particularly like the companions. Plus of course, you hit 17, 18 years old and there's clubs, there's girls, and nightlife... All that coupled with it moving around the schedule and you just kind of lose interest in it.

"I think the show was on its last legs, quite deliberately on its last legs, by the time we came on board. I think the powers-that-be at the BBC were embarrassed by it, probably from the end of the Tom Baker era. It's very hard to overestimate the contempt of that strata, particularly of that generation, of the public schoolboys towards a show like *Doctor Who*. They hated science-fiction."

And what were your impressions of the show when we were working on it?

"To be honest, looking back, we were playing on the top deck of the *Titanic*. I think the biggest mistake of my career was writing for *Doctor Who*, in the sense that if I'd been on *EastEnders* I would not have had a 20-year hiatus in my writing career. I don't really have a script track record because I wrote for *Doctor Who*. I went down with the undertow when the ship sank..."

But surely *Doctor Who* has come back into fashion?

"But not for me. People hear you wrote for *Doctor Who* and they get all excited. And then they hear it was the old stuff and they get disappointed. I don't really regret it, though. Writing *Remembrance of the Daleks* was the most fun I had in my life, ever."

Any thoughts on our influence, our legacy?

"They couldn't write off *Doctor Who* completely. We didn't go out with a whimper. They had to actively cancel us. They couldn't just let it die. Our gains were quite modest, but they had this whole narrative that the show was doomed, an embarrassment, that nobody liked it – and we proved them wrong. We proved it wasn't the scripts, or the concept, or the format. It was the budget. That was what we proved. And they knew it."

"Michael Grade, I think, said he'd like *Doctor Who* if it was like *Robin of Sherwood*, but *Robin of Sherwood* had ten times our budget. I think they kept JN-T on because they hoped that *Doctor Who* would dissolve into an embarrassing melange of pantomime tropes, but we proved that there was nothing wrong with the format or the scripts.

Ace – a template for the twenty-first-century companions?

The Seventh Doctor in the middle of the action in *Remembrance of the Daleks*.

> **"*Doctor Who* was quite deliberately on its last legs when we came on board."**
>
> **BEN AARONOVITCH**

"If they'd said they wanted a one-hour format *Doctor Who* like they have now, we could have delivered it no problem. The problem was always the budget. It was an absurd budget for any kind of show, let alone a science-fiction show.

"And it was the show that wouldn't die. They essentially had to give it a decent budget or cancel it. And they cancelled it. But it was such a national institution... people continued to call time machines TARDISes. And my son knew what a Dalek was... so of course it came back.

"And now one of the reasons that British television hasn't been able to come up with a *Buffy* clone is because the revived *Doctor Who* has nicked all the good *Buffy* stuff. It's all about putting all our fears and anxieties about the modern world in a context we understand. That's what *Buffy* was about, taking young people's fears and anxieties and putting them into a supernatural context and exaggerating them. And *Doctor Who* has been doing that. *Aliens of London* and *World War Three* by Russell T Davies are really good examples of that... the sinister government takes over and wants to unlock the nuclear weapons codes... Also, cleverly, this has made sure that *The Independent* and *Guardian* would become lifelong supporters of *Doctor Who*.

"I have to say, modern *Doctor Who* has played a big part in social change. For example in terms of saying, 'Gay people exist, here they are on TV.' The lesson to learn is that if you want to do something of value, with real integrity, you have to be relentless, everyone wants these compromises. But you just refuse to let that happen."

THE GREATEST SHOW IN THE GALAXY

The second four-part story of Season 25 was *The Greatest Show in the Galaxy*, by Stephen Wyatt, the first of my writers to be given a second commission. I asked Stephen how things had changed for him after writing his first *Doctor Who*. What were the effects of it?

"There'd been quite a lot of hostile reaction to *Paradise Towers*, but enough people had liked the way we were going to make me want to continue in the same vein. I felt it had done a lot of the things we were trying to do, but there were obviously considerable failings in it as well."

Like what?

"Design, lighting, the lack of definition of the character of the Doctor and the companion, as we have discussed. And because it was a rush job, the destruction of the Chief Caretaker wasn't as well planned as it might have been. My memory, Andrew, is that as soon as we finished *Paradise Towers* we were talking almost immediately about doing another one. So in a way I was thinking less about *Paradise Towers* than what the hell we were going to do next."

How did it feel to be commissioned for a second story?

"It was good, but it's the classic 'Oh dear, what happens now?' that always follows a commission. The writer's process goes: 'I really need a commission. Oh great, I've got a commission. Oh, s**t, I've got to write it now.' I'd say that was a fairly classic pattern. And, as we discussed last time, the process of creating *Greatest Show* was confused and rather protracted. We had John's title and his initial idea that we would shoot it around the *Doctor Who* exhibition at Longleat."

Which was a terrible idea.

"Which even John quite quickly realised was a terrible idea, because there was nothing you could do with it. I think I suggested zombies coming out at night and roaming around the exhibition. But that was about all you could do with it – at least all I could think of."

I remember now, I was away on holiday so John took advantage of that to get you in and start cooking up his own sinister plan! It's all coming back to me now. So I came back and discovered he was well under way with this story idea of his, which he was feeding to you. And my heart sank – not because of your presence, which was very welcome. But because John had begun to impose this story of his, his brainchild, on us.

"He wasn't really forcing it on us. 'It would be great if we could do this,' was sort of his line. But the story was very vague. He hadn't really thought it through at all. I think in the first series we'd done, we'd come up with all the ideas and John felt he should come up with some ideas of his own. And being a showbiz guy he wanted to use what was to hand with *Doctor Who*, that exhibition. But in fairness he dropped the Longleat idea really quickly."

But we were still saddled with the notion – and the title – of *The Greatest Show in the Galaxy*.

"Correct! No pressure there! Originally what we conceived was going to be a three-part, studio-based story which was about a computer game-show in which people competed and horrible things happened to them."

That makes us sound ahead of our time.

"But we couldn't make it work. However, what was left from that idea was the character of the Whizzkid. He was going to be the ultimate computer nerd."

So he wasn't conceived initially as an enthusiastic *Doctor Who*-style fan?

"No, that was a very late addition by me. Without consulting anyone! One very positive difference about this story compared to the previous one was that I knew who was playing the Doctor, and we had a companion with an identifiable backstory and personality. That was very important."

Stephen Wyatt reviews his script during production of *The Greatest Show in the Galaxy*.

How did the experience of having done the first story inform the second?

"I think it was probably harder. Because having done one before, which we'd done without having time to think about what worked and what didn't, I was now more self conscious. And we only had negatives to guide us: we didn't want it to be *Paradise Towers* again, and we didn't want to use Longleat. But what was the positive take. What *did* we want to do?"

Did we ever work that out?

"It took a long time. As I said, there were about seven versions of the storyline. The last two of those were because it went to being a four-parter with 25% on location."

When you heard that, you probably thought, 'Oh good, more money. Oh s**t, more work!'

"That sounds about right. I very quickly made the decision to put most of the OB stuff into the first episode and make it an episode about the journey of the various people who were travelling to the Psychic Circus. In the original three-parter we were inside the circus in about five minutes. And of course Captain Cook only appeared at this point. We needed an extra character because it was a four-parter and we needed more people for the Doctor to meet on the way to the circus. We already had the werewolf, who became Mags..."

I remember encouraging you to do a werewolf. In fact, a punk werewolf with a Scottish accent, as I recall. You were very good about taking the concept on board.

"So we had Mags, but no Captain Cook. And at that point, when we were casting about for a character, Ben Aaronovitch dropped into the office and we told him about our need to come up with something, and Ben suggested an Indiana Jones-type ►

Andrew Cartmel on set for *The Greatest Show in the Galaxy*.

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◄ explorer. And that character became Captain Cook. So he became one of the people we meet outside the circus at the beginning. The whole thing about Bellboy and Flowerchild escaping came out of the same need. So we had people journeying towards the circus and fleeing from the circus. This gave us a chance to give more context to the circus and get to know the people going there a little better. We also want to minimise seeing the circus itself – to make it mysterious and to build it up.

"I want to add a footnote here. I had suggested to John Nathan-Turner that TP McKenna, who would eventually play Captain Cook, should play the Chief Caretaker in *Paradise Towers*. JN-T had rejected the suggestion because he wanted a bigger name. I loved TP McKenna in *Greatest Show*, but I can't help wondering what he would have been like in *Paradise Towers* and how different it would have been if he had played the Chief Caretaker. He had a charming, unscrupulous and untrustworthy quality which might not have been as funny as Richard Briers in the role but it would have been more truthful.

"*Greatest Show* was incredibly strongly cast throughout. There was not a weak link in that cast. It was also very well directed and designed."

And the costumes were great.

"Yes, all of them. And even the potential disaster worked in our favour in the end. I mean when the show was nearly cancelled because the studio it was to be shot in was found to be filled with asbestos. I think it was the designer David Laskey who came up with the idea of putting the tent set up in the car park at Elstree Studios. And John, at his best, made it happen. The powers that be at the BBC would have happily scrapped *Greatest Show* and claimed the insurance. And I think that one of the reasons John didn't want to scrap it was because the location stuff, which we'd already shot, was so good. We could see that it was going to work. And I think that the circus feels more convincing than it would have done if it had been filmed in a studio. I know it created all sorts of problems in terms of sound and so on for the director and the technical people. But I feel those billowing corridors (just fabric with a wind machine) and the circus tent itself were much more convincingly shot the way we were forced to do it.

"I have to mention Ian Reddington's wonderful performance as the Chief Clown. Many people say he's great despite not having many lines. I feel it's the other way around. I realised early on that a clown like this was potentially a very powerful visual image. So I take some credit for not giving him many lines. It's to do with mystery and the way they look. I'd always been fascinated by the idea that in circuses you have these jolly red-nosed clowns, the MacDonald clown that everybody thinks of as the archetypical clown. But in fact the central figure is this white-faced clown who is always in a beautiful costume and who does no slapstick. This goes back to me seeing circuses as a kid. I think it probably originates with the *comedia dell'arte* tradition. And that was always my image for the Chief Clown."

You always sensed that silence was powerful for this figure.

"When I was writing the script, I realised the image I had in my head of the white-faced, spangle-suited clown was so powerful that to give him too much to say or too much to explain would seriously detract from his visual presence. Ian was fantastically inventive and convincing.

"That's one contrast to *Paradise Towers*. The Chief Clown is always in control, utterly unlike the Chief Caretaker who is never in control and is always bumbling from one crisis to the next. Also we managed to avoid naff robots this time. Except perhaps in the first episode."

No clowning around in dark fantasy, *The Greatest Show in the Galaxy*.

> **"A lot more people 'got' *The Greatest Show in the Galaxy* than *Paradise Towers*."**
>
> **STEPHEN WYATT**

We deliberately buried that robot because we saw how badly the cleaners had moved in *Paradise Towers*.

"Yes, and we needed some sort of physical threat in the first episode on the way to the circus. So we had the buried robot. But it never quite worked, did it? I am quite fond of the robot bus conductor, though. But again, there was a guy inside making it work. And then we came up with some of the best robots ever, the robotic clowns, those graceful acrobats, all with the same face. I do actually think that those clowns were a very good solution. And I believe that variations of this way of doing robots or monsters have turned up in more recent *Doctor Who*. It's a very effective approach."

Was this second story different from the first one in the effect that it had on you?

"Well, I never wrote for *Doctor Who* again! I think there was definitely a sense of pause because I was the only writer who'd done both the first two seasons. I knew you wanted to follow through with the other writers, both those who'd done one story already and wanted to do one more and also new writers. So I never thought very seriously about what my third *Doctor Who* story might be."

"Incidentally, one of the things that nobody ever noticed about *Greatest Show* and that I didn't notice either, was when Sylv talks about the gladiators who had died to entertain the gods, and were killed in the Roman arena to please the spectators... he produces a sword. It's the wrong kind of sword. It should be a Roman sword. It isn't. It's the wrong shape and length. A friend of mine who is a classicist has spotted this. I mention it because, for all the continuity nitpicking that goes on in *Doctor Who*, I don't think anybody else has pointed it out."

Were you surprised that *Doctor Who* came back?

"I thought they were very clever to ask Russell T Davies to do it. I remember meeting him at a convention very soon after I did *Greatest Show*. I think he was script editor or producer in Manchester at that point. And he was a big fan. When I heard that he was announced as the new producer, I thought, 'This could well work.' But I couldn't have predicted that it would come back, or be the success it is. I'm not sure we had any influence on the new *Doctor Who*. But we did anticipate some of the things they went on to do.

"Looking back at *Greatest Show* I can see that we were trying to do some of the things that are now done with better budgets and more consistency and confidence. But for all its failings, I thought we'd done something that was really quite good with *Greatest Show*. I am impressed at how fast our stories moved. Both *Paradise Towers* and *Greatest Show*, the pacing of them and the speed with which the ideas move, the storytelling moves, is very fast. And more people now understand and appreciate what we were trying to do. But that process had already begun when we were making the show – a lot more people 'got' *Greatest Show* than *Paradise Towers*.

"What's more, several sources have said that *The Greatest Show in the Galaxy* was the scariest *Doctor Who* for a very long time. Some of it was very disturbing. The whole character of the Chief Clown was scary. The murder of Bellboy by his own robots was scary. And the very good transformation of Mags was very scary – so much so that the viewing figures for the next week went up by a million. I think that the idea that *Doctor Who* could be frightening seemed to have gone. We showed them it hadn't. *Greatest Show* was easily the scariest *Doctor Who* for years.

"And that is something I feel pleased about bringing back into the series."

SILVER NEMESIS

The only writer among those I commissioned during my time on the show who was unable to take part in this retrospective is Kevin Clarke, and I regret that he isn't here. His script for *Silver Nemesis* is among the most interesting we did.

It was after my first two hectic months on the show, in February 1987, that I discovered an outstanding calling-card script by Kevin. I discovered it by initially letting it languish in my in-tray for well over a month. It was a pilot episode for a proposed series called *The Score*. It read initially like a light-hearted comedy drama for family viewing but at the end revealed itself as a suspenseful thriller with life-and-death stakes.

According to Ian Briggs, this was typical of Kevin and his work.

"As a person he was really engaging and really engaged – with the world about him and social issues and also a bloody good writer. He was really good at a kind of mordant wit and pithy dialogue which summed up the surrealism of a situation in just a few words.

"What impressed me about *Silver Nemesis* was this three-way juxtaposition of time periods: the vintage historical with Lady Peinforte, the very futuristic period of the Cybermen and the very contemporary kind of setting with Ace, who is caught up in this clash of cultures almost."

Exactly. And that is what makes it such an influential story, particularly in terms of the Steven Moffat era of *Doctor Who*. It hasn't really been pointed out, but Steven Moffat seems to like those kind of hybrid stories. What Malcolm Kohll called a 'mash-up' when he was talking about *Delta and the Bannermen*.

So Steven Moffat, rather than doing a story set back in history, or a story set in the future, may well do both at the same time – and add in the present too, for good measure. An excellent example, and probably the one that set the template for this, is *The Girl in the Fireplace*, which was simultaneously set on a spaceship in the far future, and in eighteenth-century France. Following the success of *The Girl in the Fireplace*, Steven has employed this approach very deftly more than once. A number of his stories are set in locations where the period is changeable in the course of the story. And indeed some of the other *Doctor Who* writers have begun to follow his lead in this. Steve Thompson's *The Curse of the Black Spot* had a spaceship attached to a pirate ship by a kind of time window.

Kevin Clarke with the Cybermen in 1988.

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Of course, this kind of approach wasn't entirely unique to *Silver Nemesis*. It had occurred before in *Doctor Who*, most notably in Douglas Adams' *City of Death*, which may also be a big influence on Steven Moffat's approach. But *Silver Nemesis* is a particularly good example with, as Ian points out, the three-way time split and its 'triple threat' where Lady Peinforte represents the distant past, de Flores and his neo-Nazis are the present and the Cybermen are effectively the future.

Other echoes from *Silver Nemesis* seem significant, too. The Doctor's great secret – 'who' he really is – is what Lady Peinforte believes she has discovered. Perhaps this was connected to the name of the Doctor? In *The Time of the Doctor*, on the Fields of Trenzalore, Tasha Lem says to the Doctor, "If you speak your name, the Time Lords will return." If Lady Peinforte had found this out, then it would have given her great leverage over the Doctor...

Silver Nemesis also includes a 'short hop' back into the past, which is another characteristic of the show under Steven Moffat – not to mention introducing Matt Smith's favourite fashion accessories, the mop and the fez!

Ben Aaronovitch agrees with the influence, or at least the similarities, that *Silver Nemesis* has in relation to today's *Doctor Who*. "Kevin's approach was to come up with a series of interesting set pieces and bind them together with his current obsessions. In a way all writers do that, of course, but he came up with those skinheads, and that great dialogue: 'Who did that to you?' 'Social workers!'"

Ian Briggs agrees.

Lady Peinforte and Richard are mistaken for social workers in *Silver Nemesis*.

"What I remember about Kevin was his highly imaginative story plus very droll lines of dialogue. Do you remember that exchange. 'Who did this?' 'Social workers!' It captures a surreal moment with this wonderful economy of dialogue. It speaks volumes about the quality of that little moment. It captures something. I remember he also wrote a one-off television play, *Albert and the Lion*. All his stories were very rooted in the social world we see around us, yet he'd bring into that world the most unexpected elements, like that lion in an everyday street. That was his strength. That kind of clash. A very real clash, not a contrived one – that is what the world is really like – we kind of blank out the surreal things that happen in life, the things that don't fit. The things on the street we don't expect to see. Kevin was skilled at showing us these things. How bizarre the world can frequently be."

And does that relate to his *Doctor Who* writing?

"Yes, because in a way that's what *Doctor Who* does, what science-fiction does, what fantasy fiction does. They all open our eyes to the things we don't normally see. He was a terrific writer, not only on *Who* but also *The Bill*. He created the character that brought Lily Savage to prominence. The transvestite character Paul O'Grady played that brought his skills and talents to the fore and enabled him to develop his career."

Indeed, it was Kevin's highly successful run writing the police drama *The Bill* which led to a delay in commissioning him for *Doctor Who*. Deeply impressed by *The Score*, I contacted Kevin's agent and arranged a meeting. I was as impressed by Kevin in person as I had been by his script. But when I asked him about the possibility of him writing for *Doctor Who* I learned he wasn't available, as he was too busy writing for *The Bill*. At the time *The Bill* was a massive hit, and Kevin was creating some of its classic episodes. His scripts were hard-hitting, keenly observed and bitingly funny, with controversial subject matter. He had created an unforgettable guest character, a transvestite prostitute called Roxanne – as Ian mentions, the role which helped to make Paul O'Grady a star. Kevin had also, memorably, written an episode featuring not a car chase, but a *double-decker bus* chase.

Months passed before our next meeting, in October 1987, with Kevin then free to write a *Doctor Who*. He soon became a regular visitor to my office for story discussions and he and Ian Briggs formed a mutual admiration society there. Kevin told Ian, 'I can't imagine summoning into being a fully realised fantasy world like you did. Iceworld is like this fantasy distortion of Bejam's (a freezer food chain store – think Iceland in the high street of today), the way *Paradise Towers* is an amplification of a tower block.' And Ian nodded happily. Kevin Clarke and Ian Briggs were both excellent writers and both northerners, so it was natural enough that they got along like a house on fire. Kevin would go on to insert an in-joke about Ian in his script for *Silver Nemesis*. When Richard, Lady Peinforte's henchman, sees the Cybermen for the first time he is naturally astonished and paralysed with fear. So he falls on his knees in prayer and begins to offer deals with God to save him from this alien horror. 'I shall look after the sick,' he offers desperately, 'which reminds me, I'll return to Briggs his money.'

"As a person I really got on with him," recalls Ian now. "We *Doctor Who* writers tended to socialise in those three seasons. We met in Union House [the BBC premises in London], and stayed in touch and met up outside. I found him really funny and engaging and quite obviously very talented."

Did that meeting up and socialising feed back into *Doctor Who*?

"I think inevitably. It was possibly a two-way process. It fed into what we were doing and it was ►

necessary *because* of what we were doing. None of us were simply working on our story as we wrote it. We were all thinking of what we can do for the series, for the programme. How can we make it work, what can we discover? So what came before a story, what came after, was really important to us. We wanted to build on what had been given to us by the previous writer and we wanted to gift to the next writer opportunities and material to the stories that were going to follow ours.

"Also, we learned from each other's experiences writing. If one of us found that something worked really well – or didn't work – we would learn from that. I can remember that we naturally bumped into each other as our script meetings overlapped. There would be more than one of us chatting with you. And if I couldn't think of an idea for my episode someone else would throw in an idea, or conversely I'd get drawn into a conversation about someone else's script and contribute."

Like Ben contributing the notion of a character who would become Captain Cook to Stephen Wyatt.

"Exactly. That sort of thing grew out of this mingling of writers who were just naturally bumping into each other in your office or along the little corridor to JN-T and [production secretary] Kate Easteal's office. I remember you could see where Ben had been because of a little trail of half empty Coke cans. It was easy to find Ben, you just followed the tins till you found him. And we visited each other's shoots as well. I remember being in the graveyard for *Remembrance*."

It wasn't long before Kevin and I were having enjoyable, productive script meetings back in 1988 as we closed in on a suitable storyline. Since Kevin was an exemplary action writer, with a particular feel for World War 2 we decided we would include modern day neo-Nazis in *Silver Nemesis*. Unfortunately, when John Nathan-Turner read the first drafts of the scripts, and he saw all the violent action and – much worse – the Nazis, he freaked out. Apparently the notion of neo-Nazis, latter-day fascists, seemed just too political and potentially controversial. He wouldn't have it. So I simply went through the script removing every mention of the word 'Nazi' and substituted the euphemism 'Paramilitary'.

I did much the same thing on *The Curse of Fenric* when John objected to vampires. Ian came up with the alternative term 'haemovores' and we just did a search-and-replace.

Early in 1988, we combined the Nazi story strand with a female sorceress from the seventeenth century and her henchman, as well as the Cybermen. The Cybermen came into the mix because Kevin's script fell into our 25th anniversary season. And it was John's plan to bring the Cybermen back, as well as the Daleks, to add to the festivities, so to speak. By 23 March, Kevin had delivered his first complete draft of Part Two in a folder that was addressed: *'Andrew Cartmel, Doctor Who, Urgent: The fate of the Earth is in your hands'*.

Graeme Curry and Stephen Wyatt visit the location for *Silver Nemesis*.

© ANDREW CARTMEL

> **"Ace is the prototype for the new brand of companion they have in the series."**
>
> **GRAEME CURRY**

Kevin Clarke, like Stephen Wyatt or Malcolm Kohll or Graeme Curry (but unlike Marc Platt or Ben Aaronovitch) wasn't acquainted with the Gallifreyan Time Lord lore which had come to surround *Doctor Who* over the years. So he was probably baffled, though amiably accommodating, about the inclusion of certain dialogue. For example, Ace senses that there is plenty that the Doctor isn't telling her. And she's beginning to get a scent of his secret. They are talking about the living metal validium, a kind of ultimate weapon developed on the Doctor's home planet of Gallifrey. Ace is quizzing him about the stuff. "It was created by Omega," says the Doctor. "And..." says Ace meaningfully. "And Rassilon," says the Doctor. "And..." says Ace again, with persistent insinuation.

The intention here was to hint that not just Omega and Rassilon were the founding fathers of Gallifrey. There was a third demigod present in the shadowy days of Gallifrey's creation, and we were suggesting that it was the Doctor himself. This meant that he was more than a Time Lord. He was one of these half-glimpsed demigods.

Marc Platt was going to work this idea into his story *Lungbarrow*, which was eventually set aside in favour of *Ghost Light*.

But the Doctor's secret did become part of the plot of *Silver Nemesis*. Lady Peinforte threatens to expose him. But the Cybermen simply aren't interested in any of it. "The secrets of the Time Lords mean nothing to us," they say.

The Cybermen may not have been interested, but *Silver Nemesis* was a crucial first move towards making the Doctor darker and more enigmatic and powerful, which was exactly what the character needed. And it was a fast moving, action packed story. Ben Aaronovitch recalls my response to it at the time:

"I remember you getting very excited because you'd seen Chris Clough choreographing this Steadicam sequence, the chase scene in which Ace was firing her slingshot at the Cybermen. But I didn't have much to do with *Silver Nemesis* because it was the on-location story. I remember more about *The Happiness Patrol*..."

THE HAPPINESS PATROL

"I remember more about *The Happiness Patrol*," says Ben Aaronovitch, "because it was all done in the studio and we did that mad four day re-write..."

Back in the office between two days of Dalek location shooting in April 1988, I was working madly with Graeme to finish his script. It was a race against time, but we managed it with seconds to spare. But things became interesting when we learned that we'd lost the prison set from the story. I ended up sitting around with Ben and Graeme on location at the school on Macbeth Street while we shot *Remembrance*, madly rewriting – often on the back of Dalek scripts – to compensate for this setback.

Necessity and adrenaline brought out a high level of inventiveness. Graeme, Ben and I all threw ourselves into an emergency salvage job, collaborating on the rewrite. That's how Ben came up with the Waiting Zone instead of a prison. The Waiting Zone is just an area with a line painted on the floor. You have to wait inside the Zone, and if you step over the line a Happiness Patrol guard shoots you dead. This led to some useful dialogue about how 'There are no prisons on Terra Alpha' – a characteristic piece of totalitarian mendacity since the Waiting Zone is just a prison by another name... but much cheaper to build!

We got the script revisions finished just before *The Happiness Patrol* went in front of the cameras on Wednesday 10 August 1988.

Recalling those crazed days, I began by asking Graeme about his impressions of *Doctor Who* as it is today.

"The obvious first thing to me is that the production values are hugely better than they were for us. I remember you saying to me early on that if you built in your cliffhangers and you were relying on the cliffhanger as a visual effect, you were immediately in dodgy territory; you could have the characters in peril, all right, but you mustn't rely on the production values to sell it to the audience. The cliffhanger has to be built into the narrative rather than anything else and it always has to do with what the character wants and stopping them getting it."

That's classic Syd Field screenwriting technique you're quoting. (Syd Field is an American screenwriting guru.)

"I suppose it's more about the fact that back then we couldn't have a cliffhanger that relied partly on the story and partly on the visual effects. Everything had to be about narrative and character, not the effects.

"It is just an impression, but when I wrote my *Who*, it was very much a self-contained thing. It had occasional nods to the past, but no more than that. Watching the new *Doctor Who* I have the impression that a viewer has to be a regular viewer to get all the references, as opposed to in our day you could dip in, watch a three-episode story and then dip out again."

And of course these days, *Doctor Who* stories are only one or two episodes long.

"And then there's the studio aspect. What people might do now, but back then we were *forced* to do it, is a studio-based story. In our case, logistics forced us to do it. And that's what *The Happiness Patrol* was, of course, an entirely studio-based story. And Marc Platt's *Ghost Light* was the equivalent in the next season, as was Ian Briggs' *Dragonfire* in the preceding season. So from very early on in the writing we were thinking about how the studio setting would affect the look of it. So for example, we were thinking of the Coppola film *One From the Heart*, with its obviously artificial skies and so on."

That was how John Nathan-Turner made the budget work. Theoretically each season was supposed to consist of two four-episode stories and one six-episode story. But John believed, quite rightly, that six episodes was a clumsy and unwieldy length for a story, and also that a season with only three stories was rather impoverished. So, being a wizard at production financial matters he'd worked out that we could do the nominal six parter as two three-episode stories, so long as one was shot virtually entirely on location and the other was virtually entirely studio-based. Effectively he took the OB (outside broadcast) allowance and the location allowance for the six-parter and turned each of them into a story of its own.

"Besides the location/studio balance of the show, another crucial aspect is always the role of the companions. Maybe with Ace, this role – which had been quite passive up to then – was beginning to evolve into the kind of companion we've now got, in that she made decisions and took on bad guys herself. Whereas before there was more of an element of the Doctor protecting the companion. When we were doing it there was more of an element of the Doctor having to rein in the companion! Indeed, in the Christopher Eccleston era, in one episode the companion saves the Doctor, I believe."

That's right. In the very first episode of the returned series, *Rose*, the eponymous Rose Tyler saves the Doctor from the Autons and the Nestene Consciousness.

"I suppose I'm saying that Ace is the prototype for the new brand of companion they have in the series. And in a curious sort of way the various new Doctors have had different characteristics in the way it always was. Some are pessimistic and broody – think Eccleston and Hartnell; some optimistic and jokey – Tennant and Troughton. I think there are a set of characteristics which recur. It feels as if they've inherited distinctive stuff from their predecessors, to do with their approach to life and their seriousness. I'm not saying this is being done deliberately but it just happens when you refresh the Doctor."

When you're reinventing the wheel.

"Yes. Obviously the current producers, like the old ones, don't want to have a new Doctor Who that feels just like a second hand version of the one that came before. So it's history repeating itself, but in a good way. The way the Doctors change in the modern show has definite echoes of the ways the Doctors changed in the old days."

Speaking of the old days, what are your thoughts on the show before you worked on it?

"I'm old enough to remember watching the William Hartnell *Doctor Who*, I grew up with the show. I was one of those kids who was terrified by the first episode ever. I remember William Hartnell as being a very severe, frightening character and the episode itself was frightening – I was very young at the time. I watched it through Troughton to Pertwee and Baker and stopped at that point, just because I was getting older. I really liked it. I was a fan."

I never knew that.

"By the time you met me, it was probably 20 years since I'd watched it. But I was a big fan in my youth. I remember when I met you, you put me on an elementary *Doctor Who* stroke science-fiction course. You had me watch some Tom Baker episodes – I particularly remember *The Talons of Weng-Chiang* – you gave me some graphic novels..."

Those were the *Halo Jones* stories by Alan Moore and Ian Gibson.

"And we talked about that Ray Bradbury time travel story about the butterfly..."

A Sound Like Thunder.

"You were trying to get me to think in a slightly different way. We also talked about somebody who gave birth to a lot of repulsive looking bugs which then turned out to be beautiful children..."

Which was from Malcolm Kohll's script for *Delta and the Bannermen*. We would have been making Mal's story at the time I met you.

"The way you were always trying to get me to think – which was only partially successful – was to be surprising. How can we have stories which are surprising but logical, which have their own internal logic? That was the question.

"Getting back to my memories... Like any other kid of my age I mostly remembered the Daleks and Cybermen – those were the things that worked. I built a Dalek made of cardboard boxes. And ended up with something that didn't look like a Dalek at all. I was probably inspired by *Blue Peter*. I had a range of Dalek toys, in fact, the best of which were the ones with the ball bearings in the bottom and you could roll them across a desk – very good, faithful replicas. I don't think I had any Cyberman toys.

"Back in those days the companions were an anodyne blank. I mostly remember the Daleks and the Doctors, not the companions or indeed the individual stories. But I thought of *Doctor Who* with huge affection and it was very exciting to be involved with it."

Which brings us to the show when we were working on it. What were your impressions of that?

"The first thing I remember is having to do an awful lot of chats, meetings, drafts, lots of stuff before we got anywhere near commissioning anything. And I rather affectionately remember these meetings going on in Shepherds Bush Green. To me, as an aspiring writer, this was rather a magical time. I hadn't done any TV before. It was very exciting even to the extent of sitting in a not very plush office and going for a meal in the BBC canteen."

"The story itself must have been sparked by Margaret Thatcher and the whole notion of her telling us what was good for us. And the interesting thing about that is that it's all being reflected again at the moment – the Archbishop of Canterbury, Rowan Williams, in his 2011 Easter address mentioned *The Happiness Patrol* in the context of contrasting our story to Cameron's happiness survey. And the whole slogan, 'We're all in this together' of the Conservative Party when they came into power in this century – which, of course, has the effect of marginalising people who don't want to be in it together. Thatcher had such a strong conviction that her way was the only way, and people at the time believed that if you didn't agree with her you were wrong. The miners' strike was an example of her ruthlessness with people who disagreed with her. All that went into the thinking behind *The Happiness Patrol*.

"The other thing going on at the time that was a trigger for the story, was people who were disappearing in South America – the Missing, who were just being 'tidied up' by the Argentinean Junta.

"It was exciting at the time on the show when we were doing it. I know a lot has been written and spoken about what you were trying to do with *Doctor Who*, and I don't necessarily know about that, but I do have a strong impression about *The Happiness Patrol*. ►

The Doctor and Ace in the political allegory, *The Happiness Patrol*.

Helen A (Sheila Hancock) with husband Joseph C (Ronald Fraser) and pet Fifi.

"A lot of this comes back to the very particular problems of creating a world in a box, which is what the studio was. The thing I loved about that story as far as you were concerned is that you thought that it should be no limit to our imagination. Your approach was always, 'Let's do anything we want to do and then work out how to do it in the studio,' rather than starting off by saying, 'We *can't* do that in the studio.' I found that liberating and exciting.

"And to this day I love the fact that, despite it being in the studio and occasionally looking like that, it didn't stop us setting a lot of that story in streets – and at night – rather than in rooms.

"At the time, and still really, I loved the Chandler and Hammett aspect, that whole American noir thing, to have the opportunity to write about darkened streets, blues music, slightly menacing, I embraced all that. I thought *The Happiness Patrol* was great, naturally, but I loved the other things that were being done on the show during our period. Like Stephen Wyatt's *Paradise Towers.* The thing that struck me immediately about that was the idea of the little old ladies who were much more sinister than they seemed – which goes back to all the stuff we were thinking about before the show was commissioned. Trying to subvert audience expectations.

"What a joy it was to get the cast that I, and the other shows got, at the time. The calibre of the actors in those *Doctor Who* stories was incredible. Ronald Fraser, Sheila Hancock, Georgina Hale, Harold Innocent. I'd seen a lot of them in the theatre and I was a bit awe-struck to have them in my show."

"Marc's *Ghost Light*, which I just watched as a punter, I thought it was incredibly clever and well researched. A great piece of writing. Maybe because it was another studio-based one, it struck a chord with me. I've always had an affection for historical stories, although mine didn't do that. That one felt like a nineteenth-century novel and I'd read a lot of those at university.

"Any *Doctor Who* era is naturally dominated by its particular Doctor. I knew about Sylv's background with Ken Campbell and those people. I liked his tricks, the sleight of hand and so on. They gave the Doctor a slightly otherworldly feeling. There was an inventiveness about him physically, which suggested an intellectual inventiveness. He's very much in the playful mould that Tennant had afterwards and Troughton had before. The thing I always liked about *Doctor Who* – and which Tom Baker may have epitomised – was that however much danger or peril the heroes may be in, there is something in the Doctor's eyes which suggest that there will be a way out of this – that in fact he might actually be *enjoying* the problem. I think Sylv had this quality too. However much danger they may be in, he had a way of vanquishing the adversaries and saving the day. Although the Doctor is the one in danger he is looking at his position with an amused detachment which suggests he is relishing the idea of working on the solution. There is something incredibly appealing about that, that nothing is so bad that you have to take it too seriously."

So what influence do you think we've had? What is our legacy?

"One of the most interesting things about *The Happiness Patrol* is that it doesn't really go away. When it came out it wasn't the most popular *Doctor Who* story, for all sorts of reasons. But what is very satisfying to me is that, watching it over the intervening 25 years, it seems to have grown on people. And the other thing is that it's never too far away from a whiff of controversy. Even at the time, Bassett's threatened to sue the BBC because of the Kandy Man. Then we had the news story a couple of years ago about *Doctor Who* at the time being written by a bunch of left wing radicals who wanted to bring down the government – and *The Happiness Patrol* was mentioned as the pivotal story in all that. Then we had, as I said, the Archbishop of Canterbury effectively commenting on the current government using this story, which was written years and years ago.

"Part of the legacy of *The Happiness Patrol* is the notion that the story was about gay rights. And there are a number of reasons for this. I compare it to the 'Paul is dead' story of The Beatles' *Abbey Road* album cover. There are all these theories about that photo, that it means Paul is dead: John is white which means he's a priest, Ringo is in black and he's an undertaker, George is wearing denim and is a gravedigger, Paul is barefoot and he's a corpse. There's the licence plate on a white VW Beetle which reads 28IF – the age Paul would have been *if* he hadn't died. Left-handed Paul holds a right-handed cigarette (known as a 'coffin nail'). Paul is out of step with the others, and so on..."

The point being that you can draw all sorts of interesting conclusions even from a relatively simple set of information. And *The Happiness Patrol* is considerably more complex than just a single photo.

"Exactly. So the gay legacy is based on all sorts of ideas: the TARDIS is painted pink, there's a suggestion that the way the Happiness Patrol entrap killjoys who are tricked into 'coming out' is a parallel to the way police entrapped gay men who were 'cottaging'. And then there's the very camp-looking design of it all...

Which was a natural choice by designer John Asbridge, since it was supposed to be such a bright, upbeat in a forced way, synthetic sort of world...

"Yes. And then at the end Helen A's husband goes off with another male character, which was really just a neat way of tying up some loose ends. We were quite fond of those characters and we wanted them to get away. It was basically a gag. And of course 'happy' means 'gay'!"

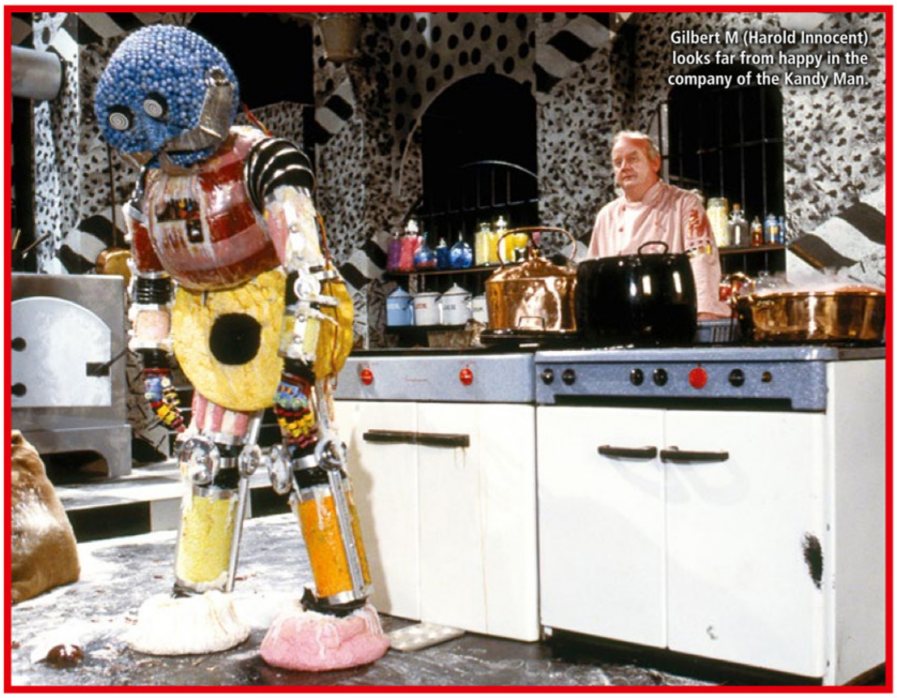
So there's plenty of evidence to make a case with, if you want to.

"Indeed. And I have here an article entitled, *Is this the Gayest Doctor Who Story Ever?* [*Gay Times*, Summer 2012]. It's great. I'm completely relaxed about any interpretation. *The Happiness Patrol* was about intolerance in general, not any specific type of intolerance.

"And one of the nice things about all of this is that recently the very moth-eaten Kandy Man outfit was sold at Sotheby's for more than its reserve price. So someone somewhere wanted it." **DWM**

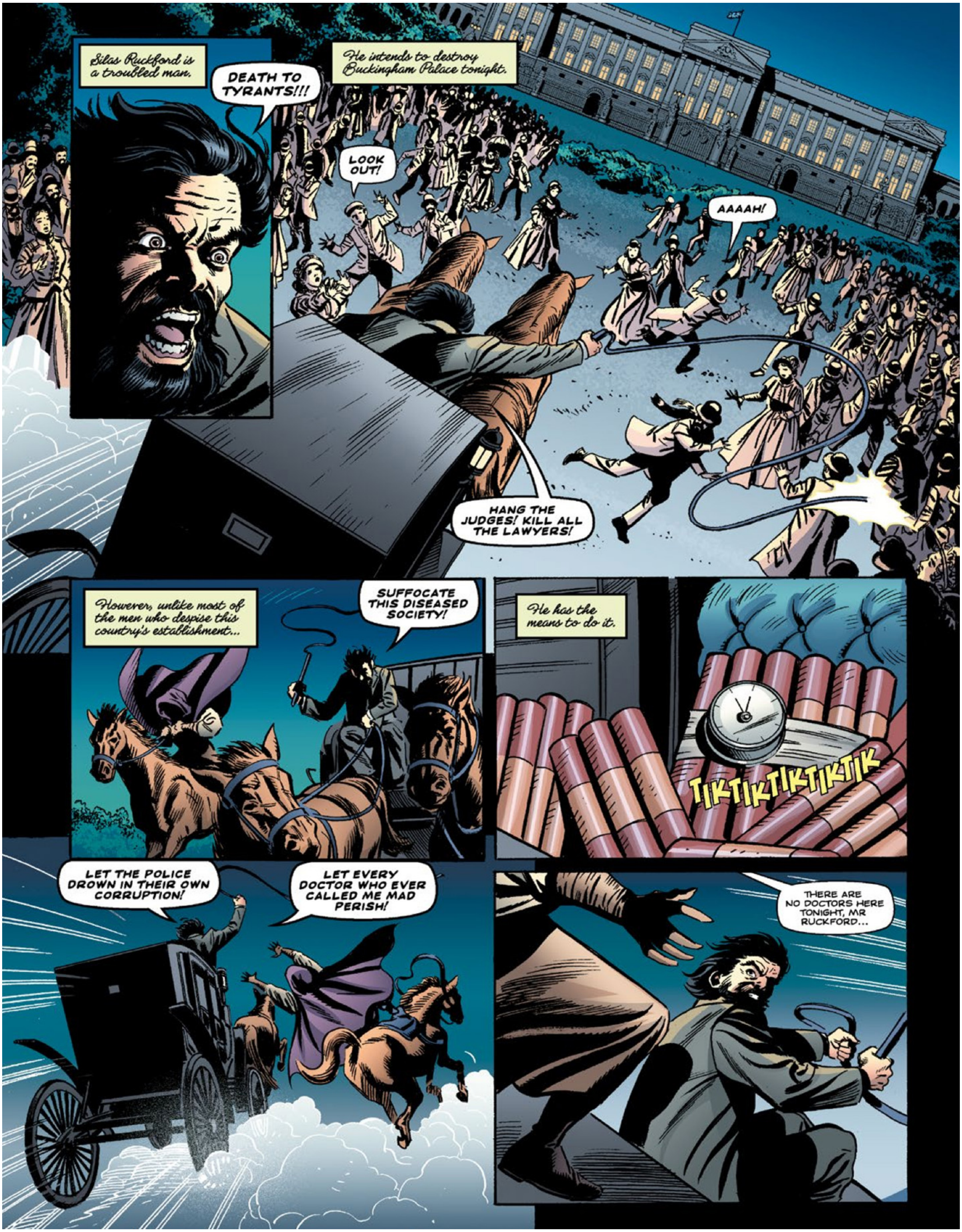
"Part of the legacy of *The Happiness Patrol* is the notion that it was about gay rights."

GRAEME CURRY



Gilbert M (Harold Innocent) looks far from happy in the company of the Kandy Man.

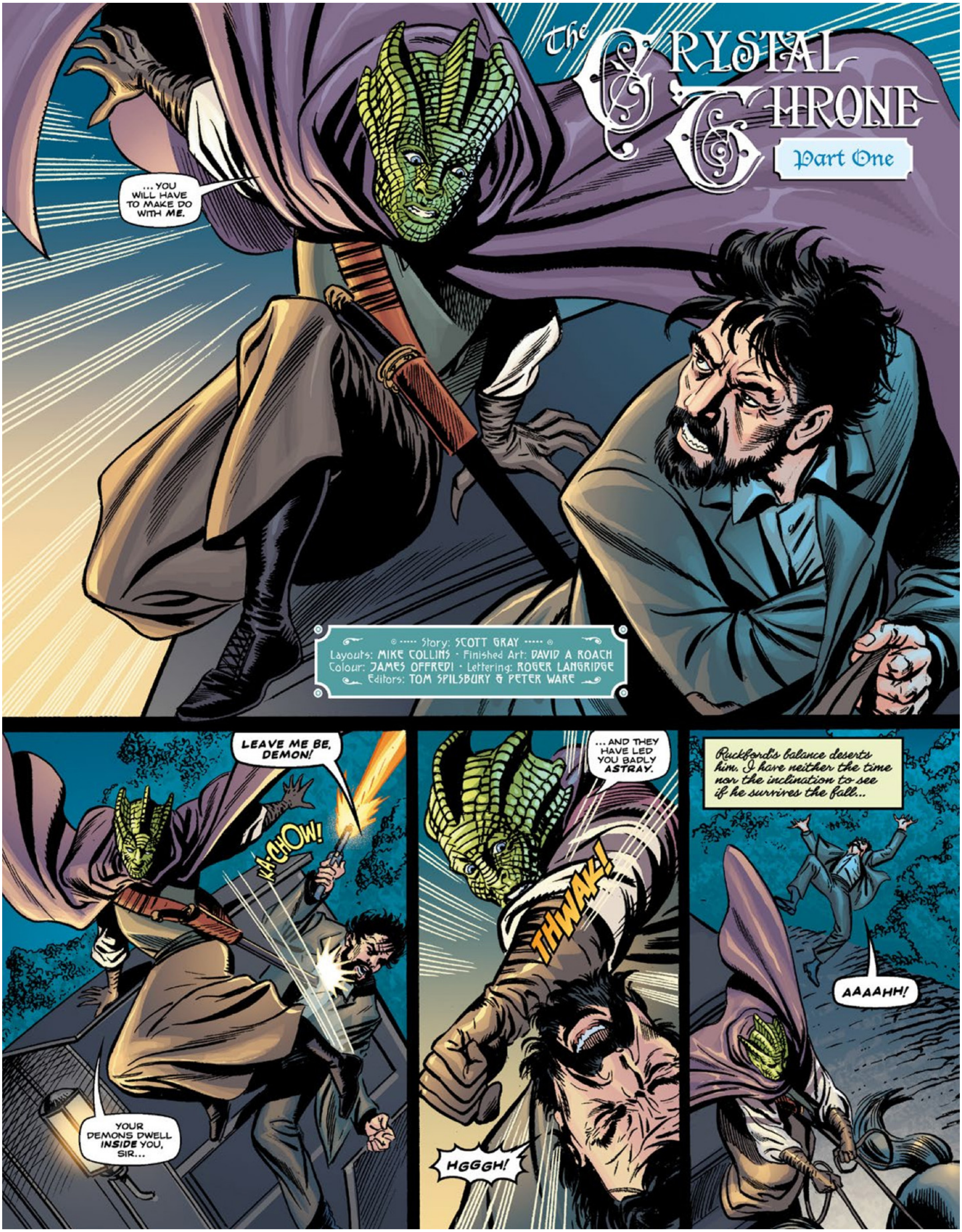
Next time: Andrew chats to the writers of the final *Doctor Who* season for 16 years...

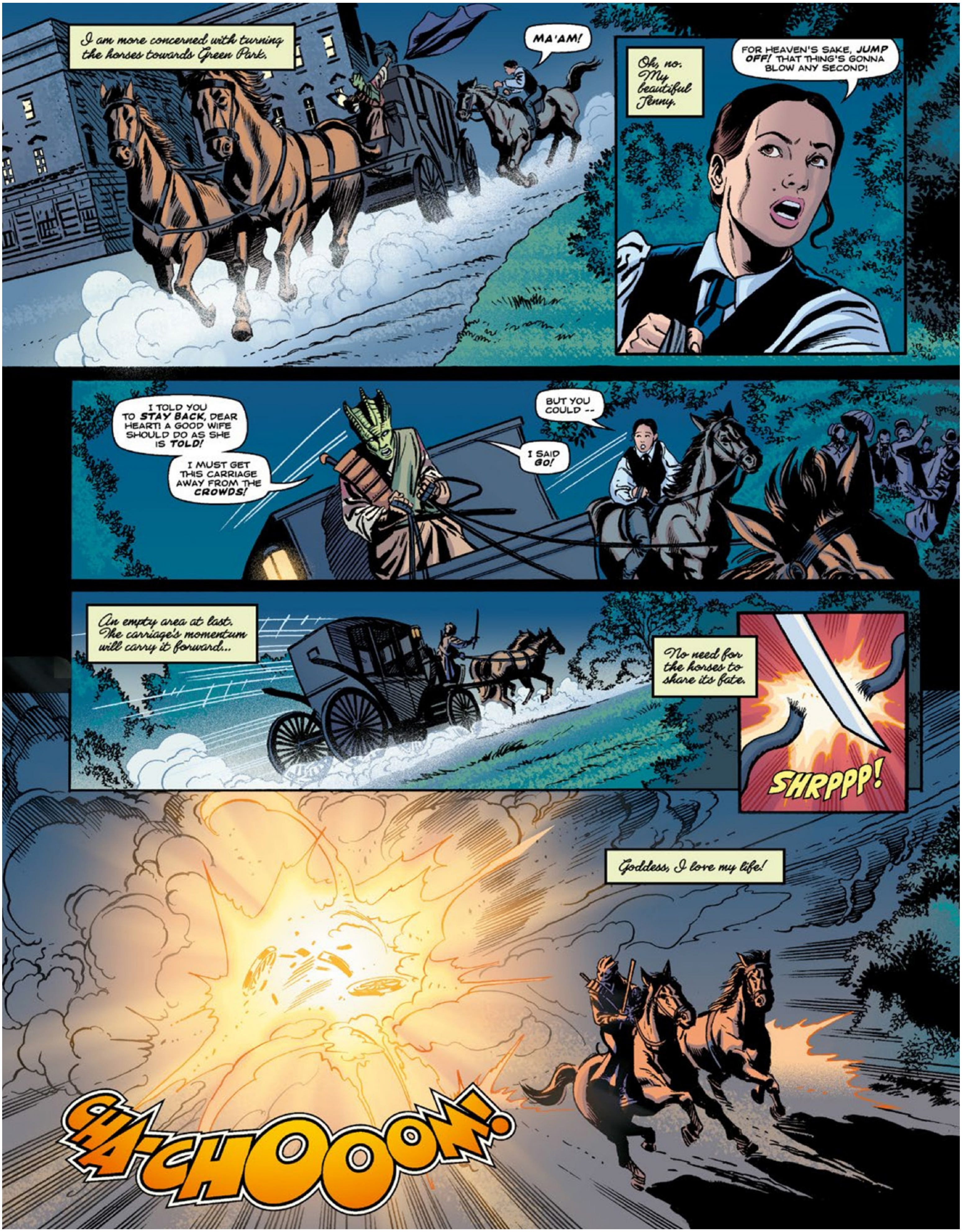

Silas Ruckford is a troubled man.
DEATH TO TYRANTS!!!
He intends to destroy Buckingham Palace tonight.
LOOK OUT!
AAAAH!
HANG THE JUDGES! KILL ALL THE LAWYERS!
However, unlike most of the men who despise this country's establishment...
SUFFOCATE THIS DISEASED SOCIETY!
He has the means to do it.
TIKTIKTIKTIKTIK
LET THE POLICE DROWN IN THEIR OWN CORRUPTION!
LET EVERY DOCTOR WHO EVER CALLED ME MAD PERISH!
THERE ARE NO DOCTORS HERE TONIGHT, MR RUCKFORD...

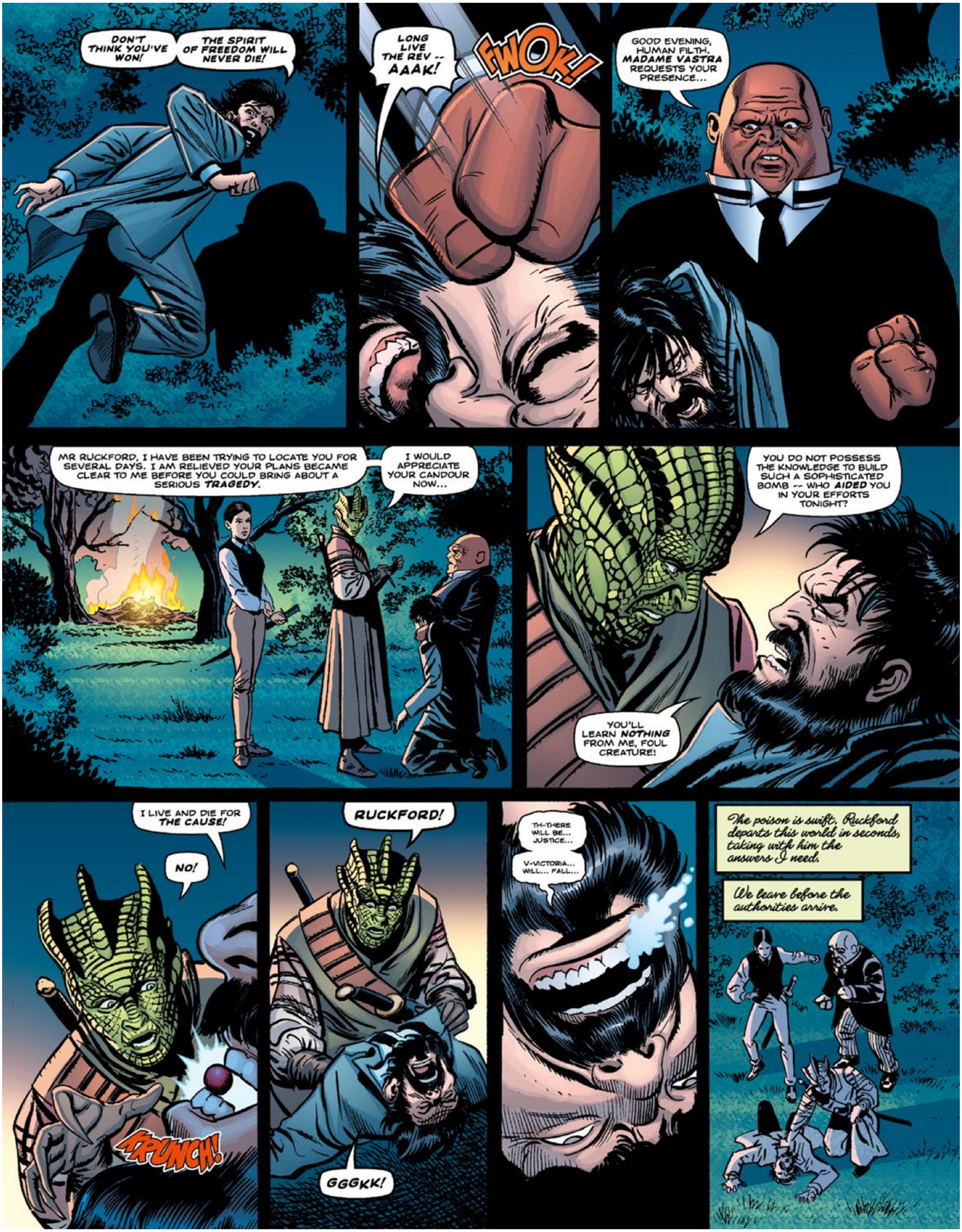
The Crystal Throne

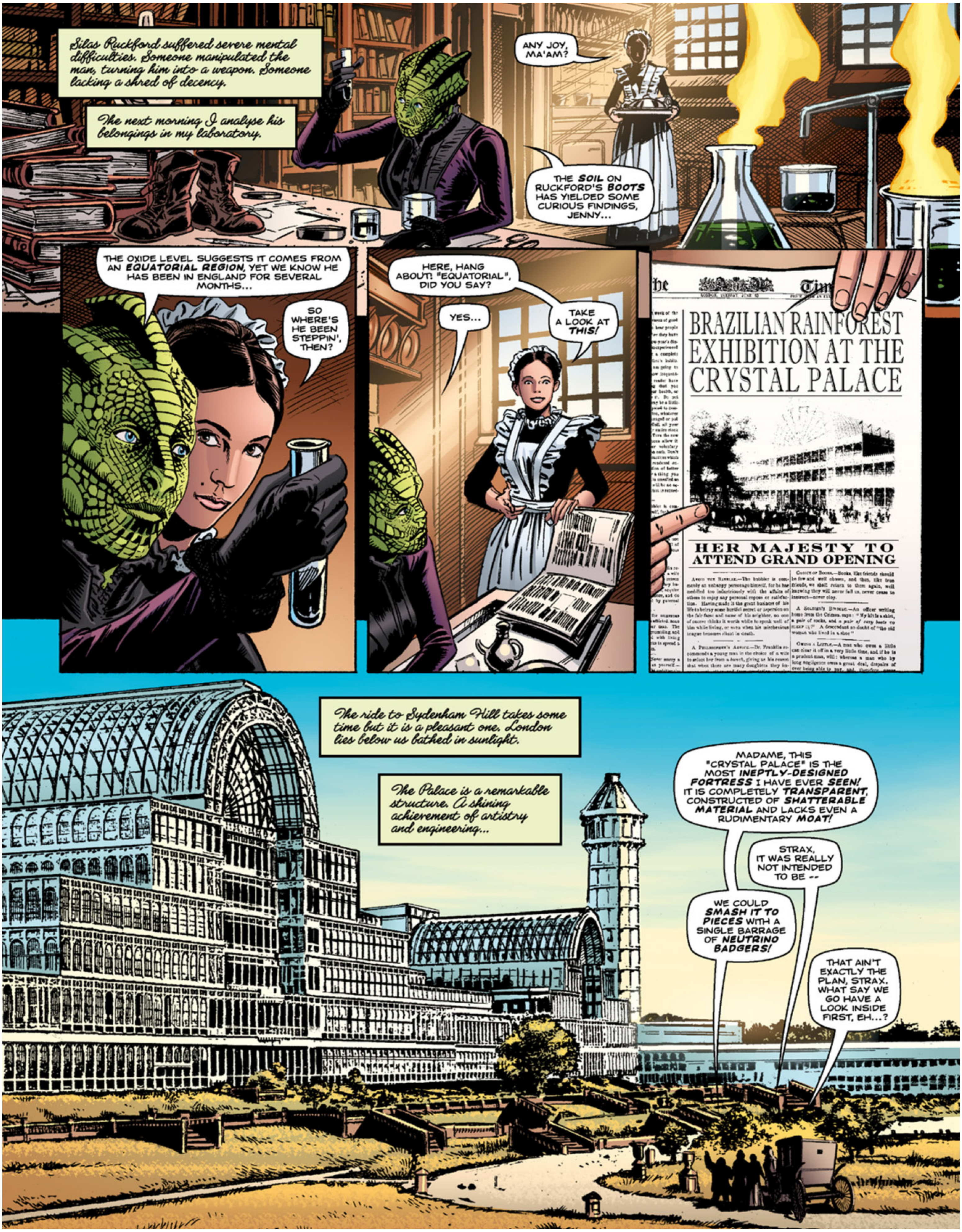
Part One

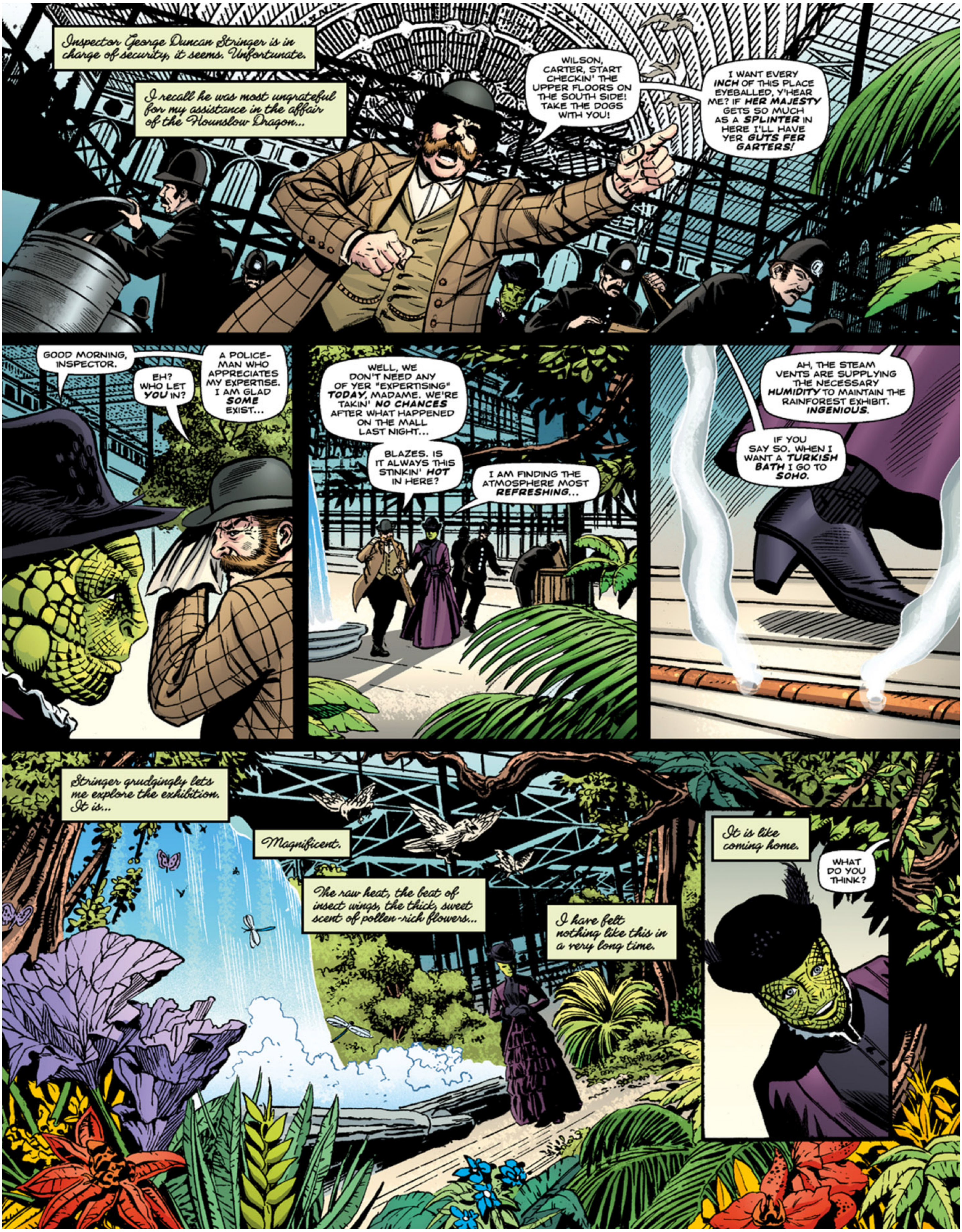
Story: SCOTT GRAY
Layouts: MIKE COLLINS · Finished Art: DAVID A ROACH
Colour: JAMES OFFREDI · Lettering: ROGER LANGRIDGE
Editors: TOM SPILSBURY & PETER WARE

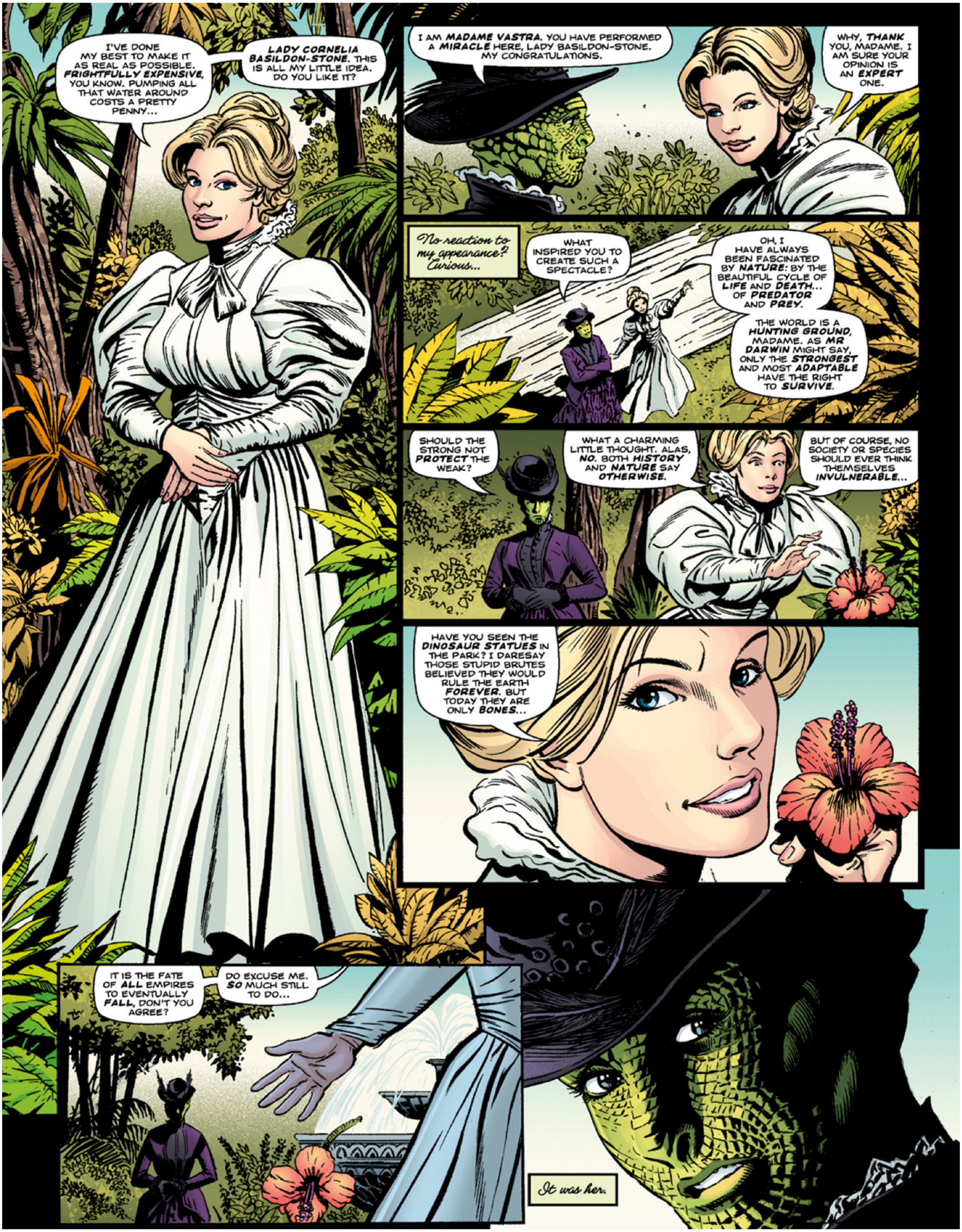

...YOU WILL HAVE TO MAKE DO WITH *ME*.
LEAVE ME BE, DEMON!
KA-CHOW!
YOUR DEMONS DWELL *INSIDE* YOU, SIR...
...AND THEY HAVE LED YOU BADLY *ASTRAY*.
THWAK!
HGGGH!
Ruckford's balance deserts him. I have neither the time nor the inclination to see if he survives the fall...
AAAAHH!

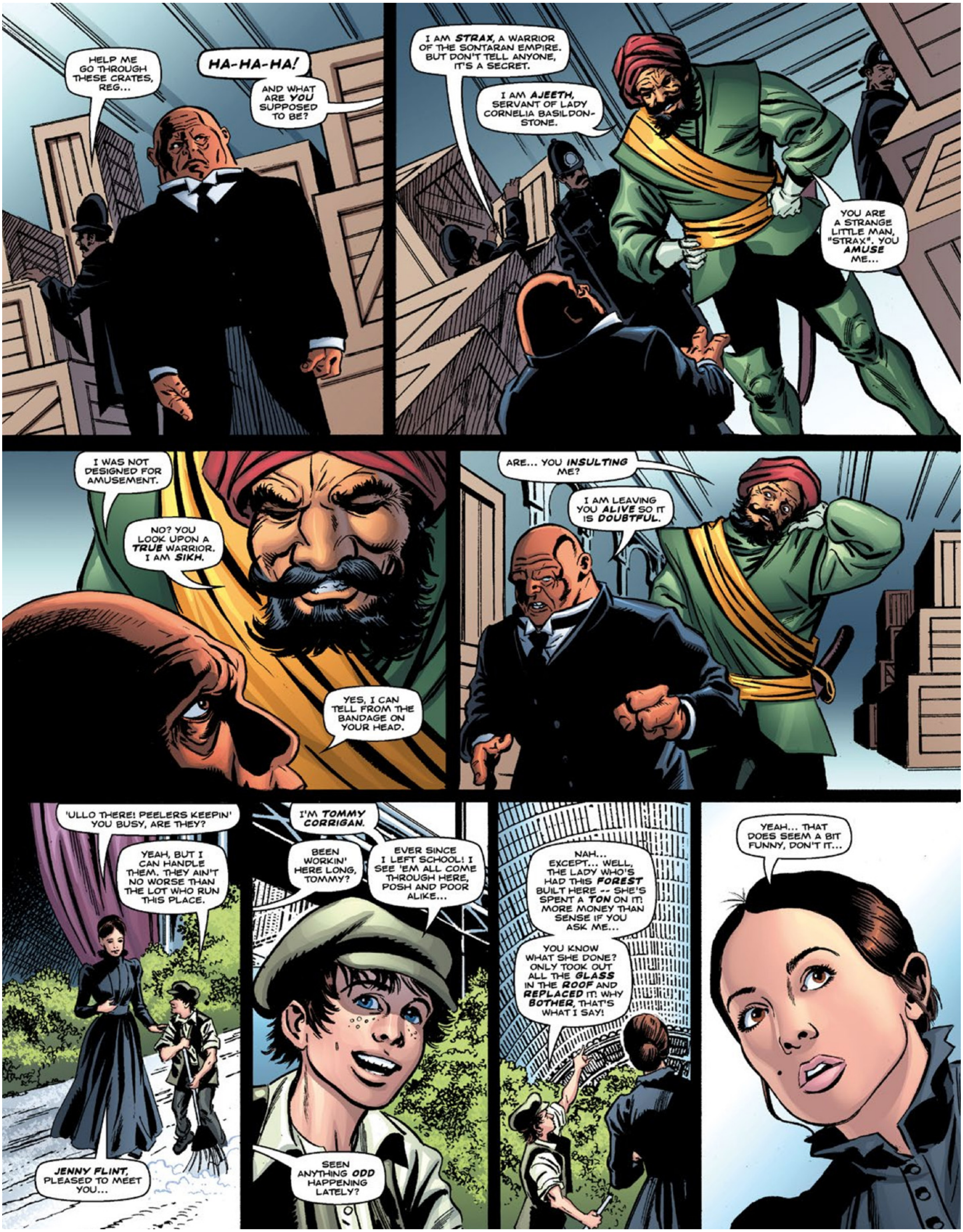

I am more concerned with turning the horses towards Green Park.
MA'AM!
Oh, no. My beautiful Jenny.
FOR HEAVEN'S SAKE, **JUMP OFF!** THAT THING'S GONNA BLOW ANY SECOND!
I TOLD YOU TO **STAY BACK**, DEAR HEART! A GOOD WIFE SHOULD DO AS SHE IS **TOLD!**
I MUST GET THIS CARRIAGE AWAY FROM THE **CROWDS!**
BUT YOU COULD --
I SAID **GO!**
An empty area at last. The carriage's momentum will carry it forward...
No need for the horses to share its fate.
SHRPPP!
Goddess, I love my life!
CHA-CHOOOOM!

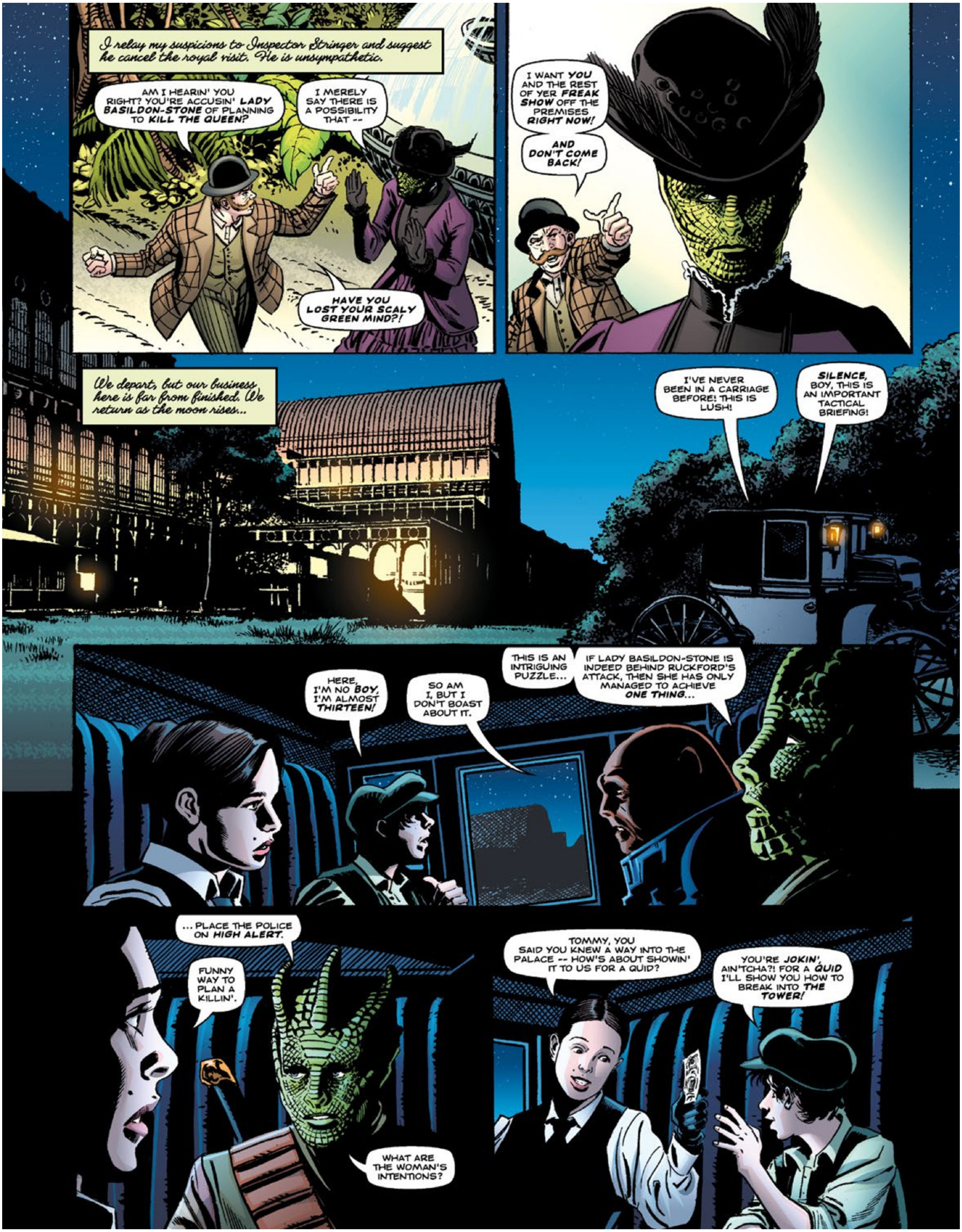

DON'T THINK YOU'VE WON!
THE SPIRIT OF FREEDOM WILL NEVER DIE!
LONG LIVE THE REV -- AAAK!
FWOK!
GOOD EVENING, HUMAN FILTH. MADAME VASTRA REQUESTS YOUR PRESENCE...
MR RUCKFORD, I HAVE BEEN TRYING TO LOCATE YOU FOR SEVERAL DAYS. I AM RELIEVED YOUR PLANS BECAME CLEAR TO ME BEFORE YOU COULD BRING ABOUT A SERIOUS TRAGEDY.
I WOULD APPRECIATE YOUR CANDOUR NOW...
YOU DO NOT POSSESS THE KNOWLEDGE TO BUILD SUCH A SOPHISTICATED BOMB -- WHO AIDED YOU IN YOUR EFFORTS TONIGHT?
YOU'LL LEARN NOTHING FROM ME, FOUL CREATURE!
I LIVE AND DIE FOR THE CAUSE!
NO!
KRUNCH!
RUCKFORD!
GGGKK!
TH-THERE WILL BE... JUSTICE...
V-VICTORIA... WILL... FALL...
The poison is swift. Ruckford departs this world in seconds, taking with him the answers I need.
We leave before the authorities arrive.

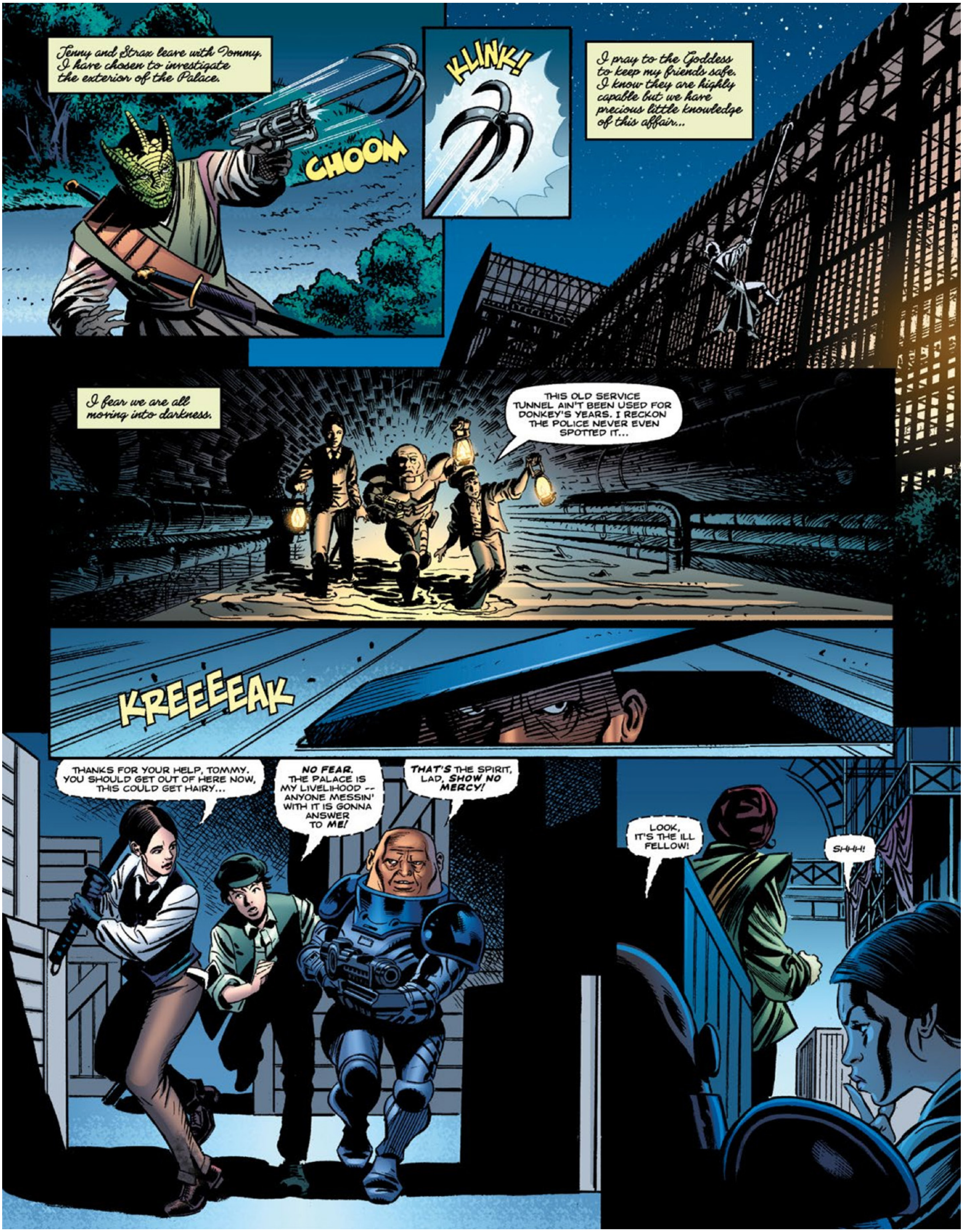

Silas Ruckford suffered severe mental difficulties. Someone manipulated the man, turning him into a weapon. Someone lacking a shred of decency.
The next morning I analyse his belongings in my laboratory.
ANY JOY, MA'AM?
THE SOIL ON RUCKFORD'S BOOTS HAS YIELDED SOME CURIOUS FINDINGS, JENNY...
THE OXIDE LEVEL SUGGESTS IT COMES FROM AN EQUATORIAL REGION, YET WE KNOW HE HAS BEEN IN ENGLAND FOR SEVERAL MONTHS...
SO WHERE'S HE BEEN STEPPIN', THEN?
HERE, HANG ABOUT! "EQUATORIAL", DID YOU SAY?
YES...
TAKE A LOOK AT THIS!
BRAZILIAN RAINFOREST EXHIBITION AT THE CRYSTAL PALACE
HER MAJESTY TO ATTEND GRAND OPENING
The ride to Sydenham Hill takes some time but it is a pleasant one. London lies below us bathed in sunlight.
The Palace is a remarkable structure. A shining achievement of artistry and engineering...
MADAME, THIS "CRYSTAL PALACE" IS THE MOST INEPTLY-DESIGNED FORTRESS I HAVE EVER SEEN! IT IS COMPLETELY TRANSPARENT, CONSTRUCTED OF SHATTERABLE MATERIAL AND LACKS EVEN A RUDIMENTARY MOAT!
STRAX, IT WAS REALLY NOT INTENDED TO BE --
WE COULD SMASH IT TO PIECES WITH A SINGLE BARRAGE OF NEUTRINO BADGERS!
THAT AIN'T EXACTLY THE PLAN, STRAX. WHAT SAY WE GO HAVE A LOOK INSIDE FIRST, EH...?

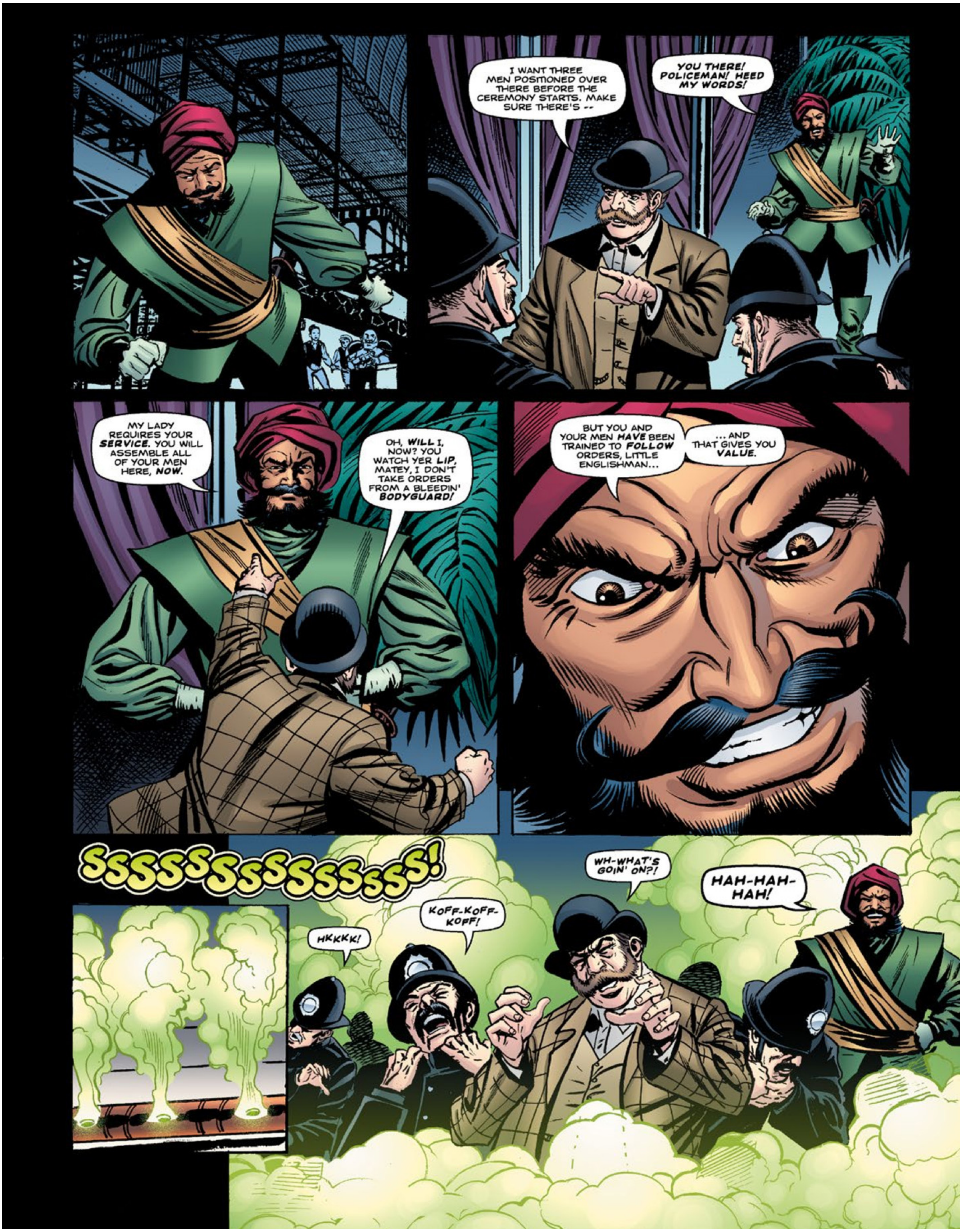

Inspector George Duncan Stringer is in charge of security, it seems. Unfortunate.
I recall he was most ungrateful for my assistance in the affair of the Hounslow Dragon...
WILSON, CARTER, START CHECKIN' THE UPPER FLOORS ON THE SOUTH SIDE! TAKE THE DOGS WITH YOU!
I WANT EVERY INCH OF THIS PLACE EYEBALLED, Y'HEAR ME? IF HER MAJESTY GETS SO MUCH AS A SPLINTER IN HERE I'LL HAVE YER GUTS FER GARTERS!
GOOD MORNING, INSPECTOR.
EH? WHO LET YOU IN?
A POLICEMAN WHO APPRECIATES MY EXPERTISE. I AM GLAD SOME EXIST...
WELL, WE DON'T NEED ANY OF YER "EXPERTISING" TODAY, MADAME. WE'RE TAKIN' NO CHANCES AFTER WHAT HAPPENED ON THE MALL LAST NIGHT...
BLAZES. IS IT ALWAYS THIS STINKIN' HOT IN HERE?
I AM FINDING THE ATMOSPHERE MOST REFRESHING...
AH, THE STEAM VENTS ARE SUPPLYING THE NECESSARY HUMIDITY TO MAINTAIN THE RAINFOREST EXHIBIT. INGENIOUS.
IF YOU SAY SO. WHEN I WANT A TURKISH BATH I GO TO SOHO.
Stringer grudgingly lets me explore the exhibition. It is...
Magnificent.
The raw heat, the beat of insect wings, the thick, sweet scent of pollen-rich flowers...
I have felt nothing like this in a very long time.
It is like coming home.
WHAT DO YOU THINK?

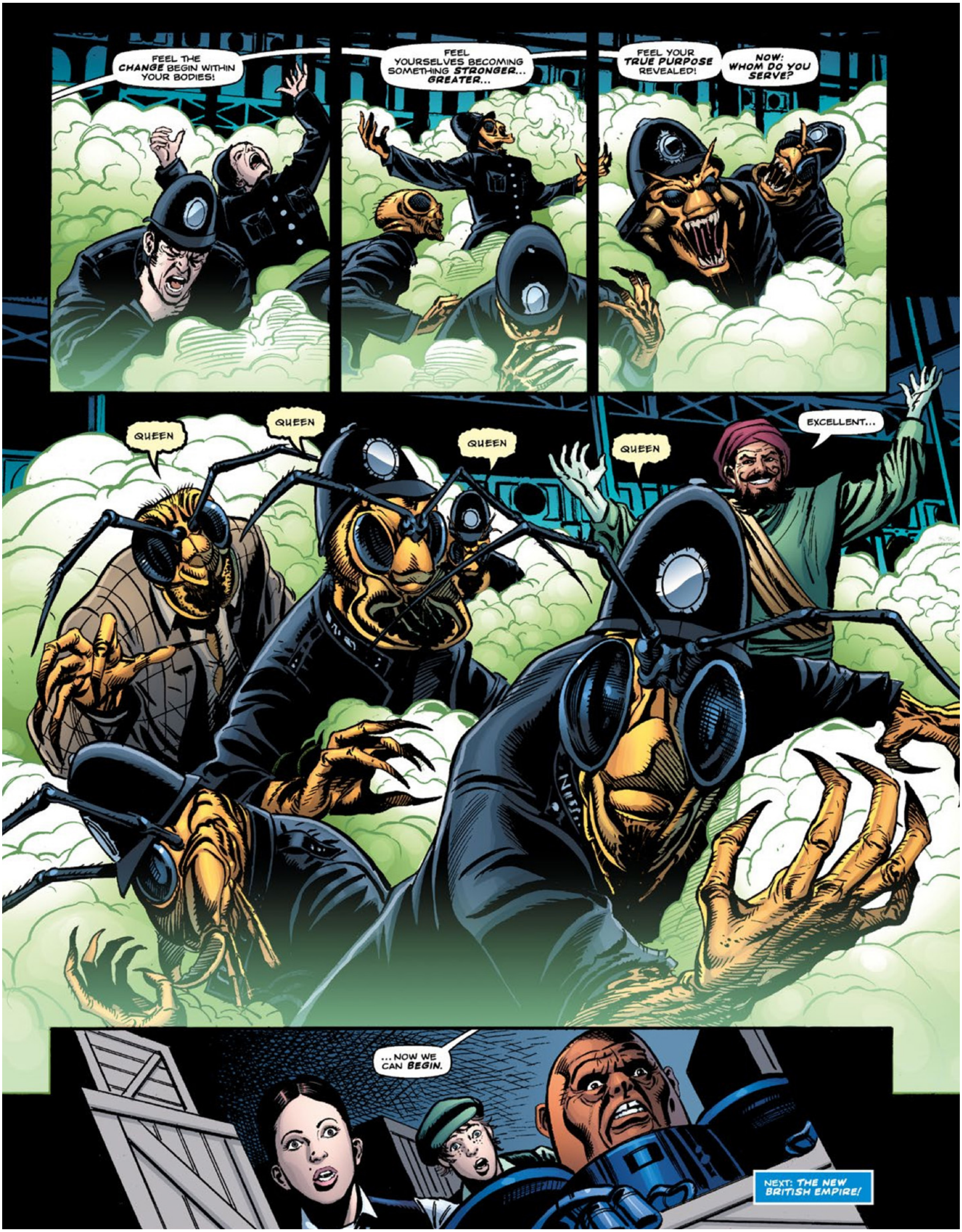

I'VE DONE MY BEST TO MAKE IT AS REAL AS POSSIBLE. FRIGHTFULLY EXPENSIVE, YOU KNOW. PUMPING ALL THAT WATER AROUND COSTS A PRETTY PENNY...
LADY CORNELIA BASILDON-STONE. THIS IS ALL MY LITTLE IDEA. DO YOU LIKE IT?
I AM MADAME VASTRA. YOU HAVE PERFORMED A MIRACLE HERE, LADY BASILDON-STONE. MY CONGRATULATIONS.
WHY, THANK YOU, MADAME. I AM SURE YOUR OPINION IS AN EXPERT ONE.
No reaction to my appearance? Curious...
WHAT INSPIRED YOU TO CREATE SUCH A SPECTACLE?
OH, I HAVE ALWAYS BEEN FASCINATED BY NATURE: BY THE BEAUTIFUL CYCLE OF LIFE AND DEATH... OF PREDATOR AND PREY.
THE WORLD IS A HUNTING GROUND, MADAME. AS MR DARWIN MIGHT SAY, ONLY THE STRONGEST AND MOST ADAPTABLE HAVE THE RIGHT TO SURVIVE.
SHOULD THE STRONG NOT PROTECT THE WEAK?
WHAT A CHARMING LITTLE THOUGHT. ALAS, NO. BOTH HISTORY AND NATURE SAY OTHERWISE.
BUT OF COURSE, NO SOCIETY OR SPECIES SHOULD EVER THINK THEMSELVES INVULNERABLE...
HAVE YOU SEEN THE DINOSAUR STATUES IN THE PARK? I DARESAY THOSE STUPID BRUTES BELIEVED THEY WOULD RULE THE EARTH FOREVER. BUT TODAY THEY ARE ONLY BONES...
IT IS THE FATE OF ALL EMPIRES TO EVENTUALLY FALL, DON'T YOU AGREE?
DO EXCUSE ME. SO MUCH STILL TO DO...
It was her.


HELP ME GO THROUGH THESE CRATES, REG...
HA-HA-HA!
AND WHAT ARE *YOU* SUPPOSED TO BE?
I AM *STRAX*, A WARRIOR OF THE SONTARAN EMPIRE. BUT DON'T TELL ANYONE, IT'S A SECRET.
I AM *AJEETH*, SERVANT OF LADY CORNELIA BASILDON-STONE.
YOU ARE A STRANGE LITTLE MAN, "STRAX". YOU *AMUSE* ME...
I WAS NOT DESIGNED FOR AMUSEMENT.
NO? YOU LOOK UPON A *TRUE* WARRIOR. I AM *SIKH*.
YES, I CAN TELL FROM THE BANDAGE ON YOUR HEAD.
ARE... YOU *INSULTING* ME?
I AM LEAVING YOU *ALIVE* SO IT IS *DOUBTFUL*.
'ULLO THERE! PEELERS KEEPIN' YOU BUSY, ARE THEY?
YEAH, BUT I CAN HANDLE THEM. THEY AIN'T NO WORSE THAN THE LOT WHO RUN THIS PLACE.
JENNY FLINT, PLEASED TO MEET YOU...
I'M *TOMMY CORRIGAN*.
BEEN WORKIN' HERE LONG, TOMMY?
EVER SINCE I LEFT SCHOOL! I SEE 'EM ALL COME THROUGH HERE, POSH AND POOR ALIKE...
SEEN ANYTHING *ODD* HAPPENING LATELY?
NAH... EXCEPT... WELL, THE LADY WHO'S HAD THIS *FOREST* BUILT HERE -- SHE'S SPENT A *TON* ON IT! MORE MONEY THAN SENSE IF YOU ASK ME...
YOU KNOW WHAT SHE DONE? ONLY TOOK OUT ALL THE *GLASS* IN THE *ROOF* AND *REPLACED* IT! WHY *BOTHER*, THAT'S WHAT I SAY!
YEAH... THAT DOES SEEM A BIT FUNNY, DON'T IT...


I relay my suspicions to Inspector Stringer and suggest he cancel the royal visit. He is unsympathetic.
AM I HEARIN' YOU RIGHT? YOU'RE ACCUSIN' LADY BASILDON-STONE OF PLANNING TO KILL THE QUEEN?
I MERELY SAY THERE IS A POSSIBILITY THAT --
HAVE YOU LOST YOUR SCALY GREEN MIND?!
I WANT YOU AND THE REST OF YER FREAK SHOW OFF THE PREMISES RIGHT NOW!
AND DON'T COME BACK!
We depart, but our business here is far from finished. We return as the moon rises...
I'VE NEVER BEEN IN A CARRIAGE BEFORE! THIS IS LUSH!
SILENCE, BOY, THIS IS AN IMPORTANT TACTICAL BRIEFING!
HERE, I'M NO BOY, I'M ALMOST THIRTEEN!
SO AM I, BUT I DON'T BOAST ABOUT IT.
THIS IS AN INTRIGUING PUZZLE...
IF LADY BASILDON-STONE IS INDEED BEHIND RUCKFORD'S ATTACK, THEN SHE HAS ONLY MANAGED TO ACHIEVE ONE THING...
... PLACE THE POLICE ON HIGH ALERT.
FUNNY WAY TO PLAN A KILLIN'.
WHAT ARE THE WOMAN'S INTENTIONS?
TOMMY, YOU SAID YOU KNEW A WAY INTO THE PALACE -- HOW'S ABOUT SHOWIN' IT TO US FOR A QUID?
YOU'RE JOKIN', AIN'TCHA?! FOR A QUID I'LL SHOW YOU HOW TO BREAK INTO THE TOWER!


Jenny and Strax leave with Tommy. I have chosen to investigate the exterior of the Palace.
CHOOM
KLINK!
I pray to the Goddess to keep my friends safe. I know they are highly capable but we have precious little knowledge of this affair...
I fear we are all moving into darkness.
THIS OLD SERVICE TUNNEL AIN'T BEEN USED FOR DONKEY'S YEARS. I RECKON THE POLICE NEVER EVEN SPOTTED IT...
KREEEEAK
THANKS FOR YOUR HELP, TOMMY. YOU SHOULD GET OUT OF HERE NOW, THIS COULD GET HAIRY...
NO FEAR. THE PALACE IS MY LIVELIHOOD -- ANYONE MESSIN' WITH IT IS GONNA ANSWER TO ME!
THAT'S THE SPIRIT, LAD. SHOW NO MERCY!
LOOK, IT'S THE ILL FELLOW!
SHHH!


I WANT THREE MEN POSITIONED OVER THERE BEFORE THE CEREMONY STARTS. MAKE SURE THERE'S --
YOU THERE! POLICEMAN! HEED MY WORDS!
MY LADY REQUIRES YOUR SERVICE. YOU WILL ASSEMBLE ALL OF YOUR MEN HERE, NOW.
OH, WILL I, NOW? YOU WATCH YER LIP, MATEY, I DON'T TAKE ORDERS FROM A BLEEDIN' BODYGUARD!
BUT YOU AND YOUR MEN HAVE BEEN TRAINED TO FOLLOW ORDERS, LITTLE ENGLISHMAN...
...AND THAT GIVES YOU VALUE.
SSSSSSSSSSSSSSS!
WH-WHAT'S GOIN' ON?!
HAH-HAH-HAH!
KOFF-KOFF-KOFF!
HKKKK!


FEEL THE CHANGE BEGIN WITHIN YOUR BODIES!
FEEL YOURSELVES BECOMING SOMETHING STRONGER... GREATER...
FEEL YOUR TRUE PURPOSE REVEALED!
NOW: WHOM DO YOU SERVE?
QUEEN
QUEEN
QUEEN
QUEEN
EXCELLENT...
...NOW WE CAN BEGIN.
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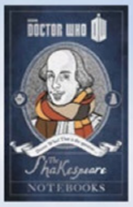

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KATE O'MARA 1939-2014

THE TIMES OF THE RANI

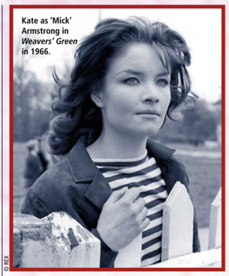
Known to *Doctor Who* fans as the ruthless, amoral Rani – a villainous member of the Doctor's own people – Kate O'Mara forged a career in television, film and theatre playing glamourous, and often vampish, roles. **DWM** pays tribute to Kate, who died in March this year, aged 74.

FEATURE BY **JOHN AINSWORTH**

"Leave the girl, it's the man I want!" This deliciously arch opening line of dialogue from 1987's *Time and the Rani*, has over time become the Rani's de facto 'catchphrase'. Snarled rather than spoken by the late Kate O'Mara, it taps into the actress', by then, well established screen persona – that of the ruthless but glamorous woman who is used to getting what she wants, no matter who or what stands in her way. Rather than fight against her TV typecasting, Kate embraced it and turned it to her advantage, capitalising on the fame and comparative fortune that came with it, allowing her to regularly return to her first love, the theatre, where she played a far more diverse range of characters than she would ever be considered for in television. But whatever the role, in whichever medium, Kate would always approach it with the same high degree of professionalism and total sincerity.

She was particularly fond of the Rani, *Doctor Who*'s first villainous Time Lady, whom she played first in *The Mark of the Rani* in 1985 opposite Colin Baker's Sixth Doctor, then again two years later in *Time and the Rani* which introduced Sylvester McCoy as the Seventh Doctor. She later returned to the character in 1993 as the principal villain in *Dimensions in Time*, the short Special produced as part of *Children in Need* to celebrate *Doctor Who*'s 30th anniversary.

Born 10 August 1939, Kate was christened Francesca Meredith Carroll and had the theatre in her blood. Her great-grandfather owned the King's Theatre in Southsea, Hampshire. Her grandparents, who cared for Kate for much of her youth, also managed many different theatres around the country, including the King's Theatre, and these became Kate's playgrounds as she grew up. Her mother was the actress Hazel Bainbridge, frequently absent from Kate's life due to her commitments in touring productions across the country. Not surprisingly, both Kate and her younger sister Belinda, steeped as they were in the theatrical world, both became actors themselves.



Kate as 'Mick' Armstrong in *Weavers' Green* in 1966.

© REX

However, Kate's career as a performer almost ended as soon as it had started. Having acted in several film roles as a teenager, an encounter with the son of a family friend on Barnes Common traumatised Kate, badly shaking her self-esteem and confidence. Feeling she had nothing to offer an audience, Kate turned her attention backstage working in almost every one of the various invisible roles that contribute to a production.

It was while working backstage at Stratford that Kate had a brief affair with one of the actors in the company and became pregnant with her son, Dickon, who would, to quote the dedication in her autobiography *Vamp Until Ready*, become 'the joy of my life'. It was the birth of Dickon and subsequent rejection from his father and her own family that made Kate all the more determined to succeed and provide a good life for her son. With a renewed confidence she soon returned to acting. Stage roles followed which, in turn, led to Kate's first television work with parts in *The Saint* with Roger Moore, *Court Martial*, *Danger Man* with Patrick McGoohan, and *No Hiding Place*. It was while working on *No Hiding Place* that Kate had a brief affair and once again became pregnant. Very reluctantly, Kate allowed herself to be persuaded to give the child up for adoption. Many years later, when Kate was enjoying international success as one of the stars of *Dynasty*, the now adult child resurfaced, making demands of her and selling his story to the papers.

In 1966, whilst working on another episode of *No Hiding Place*, Kate met Jeremy Young, the man who was to become her first husband. Amongst Jeremy's many TV roles were two appearances in *Doctor Who*. He had appeared in the very first story in 1963 as the cave man Kal, and then again two years later as Lowery in the single-episode story, *Mission to the Unknown*. Kate and Jeremy were married for 15 years, divorcing in 1976. Kate was to marry again in 1993 to actor Richard Willis who played Varsh in the 1980 *Doctor Who* serial, *Full Circle*. They would divorce just three years later.

The mid 1960s saw further TV and stage work come Kate's way, including roles in *Weaver's Green*, *Adam Adamant Lives!*, *The Troubleshooters*, *The Champions*, and another episode of *The Saint* with ►

> 'Whatever the role, Kate would approach it with the same degree of professionalism and sincerity.'

◄ Roger Moore with whom Kate got on famously. In 1968, Kate won her first major film role, playing Varinka in *Great Catherine* which was based on the play by George Bernard Shaw. The film starred Peter O'Toole who was instrumental in Kate's casting.

Kate's success in *Great Catherine* was immediately followed by another film role in *The Limbo Line*, playing the starring role of Irina, a ballerina who defects to the West. A further film opportunity presented itself when Kate was invited to Italy to audition for the female lead in *The Adventurers*, an adaptation of a Harold Robbins novel to be directed by James Bond director, Lewis Gilbert. However, Lewis didn't feel Kate was quite right for the role and offered here the small part of an opera singer. Kate chose instead to return to the theatre in *The Italian Girl*. It was a decision that may well have damaged her movie career, but this wouldn't be the last time that Kate would choose a comparatively low paying theatre job over more high-profile film and TV work.

Nevertheless, things were now going well for Kate. Her film roles and regular TV work allowed her to move into a new home and buy a car.

Kate joined the cast of *Dynasty* in 1986.

© REX

It was in 1969 that Kate was to first meet Colin Baker, the man who would eventually play the Doctor in her first *Doctor Who* serial. At this time, Colin was an understudy at the Yvonne Arnaud Theatre in Guildford where Kate was appearing in *The Holly and the Ivy*. Colin spoke recently to **DWM**, and recalled what Kate herself described in her autobiography as the 'actor's nightmare' made real.

"I was doing tours round the local schools of Shakespeare – and we got paid extra to cover whatever was on at the main house. We never got the rehearsal, we were just given scripts and told 'cover that part, or that part'. So on this particular occasion on a Saturday morning, I'd just done Shakespeare's Cabbages and Kings speech in Guilford Academy for Underprivileged Children – we finished about half-past-one – the stage manager grabbed hold of me and said, 'You're on this afternoon.' And I was covering two parts! I'd learnt it, but never rehearsed it or seen it. So I was thrust into a costume and literally dragged into the wings and told when to enter. I entered the stage on which there were four women I hadn't met! My first line was, 'Hello auntie.' And I looked at a woman who looked capable of being an aunt, and she wasn't... So I veered off to the other side to the one who was my aunt... We had a conversation and Kate was on stage. Someone offered a cup of tea – and I said, 'Ooh, thank you.' And she offered me something else and I said, 'No thanks' because there wasn't a line there... And I kind of got through it. They had a terrifying afternoon though, they had no idea where I was going to stand, *etc*... But to Kate afterwards, it was extraordinary because this apparently super confident person strolled on to the stage, and they all had to accommodate me rather than the other way round! No fault of mine or theirs..."

> "Kate really hit the big time. She was glamorous, yet she remained grounded in every way..."
>
> COLIN BAKER

After recounting Colin's experience from her own point of view in her autobiography, Kate recalled that 'Afterwards, I thought to myself, if he can survive this, he deserves to succeed!'

Kate and Colin would soon meet again, in an episode of *Don Quick*, a science-fiction interpretation of the Don Quixote story that starred Ian Hendry.

"Both Kate and I were currency on a planet where human beings were money!" recalls Colin. "So we were in prison waiting to be 'spent'."

In 1970, Kate starred, somewhat reluctantly, in two Hammer Horror movies. The first was *The Vampire Lovers*, in which she was relieved to be the only actress who didn't have to do a nude scene, and the second *The Horror of Frankenstein*. Kate wasn't keen on the combination of sex and violence that the Hammer films had become known for and she found the lesbian overtones of *The Vampire Lovers* somewhat distasteful. However, she was very pleased to make the acquaintance of Peter Cushing during the filming of *The Vampire Lovers*, a true gentleman and one of the few men that Kate felt that she was able to trust in her entire career.

It was around this time that Kate had her first brush with *Doctor Who*. Whilst filming at Elstree she met director Douglas Camfield who offered a part in one of the *Doctor Who* serials he was directing. Although we can't be entirely certain, it seems likely that the role Douglas had in mind for Kate was Petra Williams in *Inferno* (1970). However, production dates for *Inferno* clashed with the filming of *The Horror of Frankenstein*, meaning that Kate was unable to accept the role. Petra was eventually played by Sheila Dunn, Douglas Camfield's wife. Kate's *Doctor Who* début would have to wait for another 15 years.

The early 1970s brought many new roles for Kate. TV work included *The Persuaders!* with Tony Curtis and her old friend Roger Moore, *Jason King*, *Spy Trap* and *The Protectors*. She played Omar Sharif's Russian secretary in the film *The Tamarind Seed*, directed by Blake Edwards and starring his wife Julie Andrews. Somewhat foreshadowing the future roles that she would become known for, Kate was cast as the villainess Gerda Von Metz in an ambitious stage version of *The Avengers* which starred Simon Oates as John Steed.

In 1975 Kate won the role that was to establish her as a major TV star. It would also set the template for many of the characters she would play in the future. *The Brothers* had already been running for four series when Kate joined the regular cast as ruthless business woman, Jane Maxwell. The series was a huge success, both in the UK and abroad, and ran for a total of seven series, reaching an audience of 18 million at its height. It was to change Kate's life. Already in the cast of *The Brothers* was Colin Baker.

"I was the JR character, the 'evil' guy," Colin explains. "Kate came in as the strong woman who'd owned an aircraft company. So, for two years, we worked together, and she was a consummate professional. You never hear Kate complain about anything. She learnt the lines, hit the marks, did the job. She cared passionately about it for someone who subsequently went on to do really big things like *Dynasty* in America. She really hit the high time and was glamorous, yet she remained grounded in every way; especially in terms of theatre.

Kate in *The Brothers*, where she starred alongside Sixth Doctor actor Colin Baker.

Larking around with Morecambe and Wise.

Kate in the infamous 80s soap, *Triangle*.

The Rani at the controls of her TARDIS.

"We had great times on *The Brothers*. She was just a trooper – which in our business is a compliment. You can't imagine Kate ever whinging about the size of her dressing room or not being treated like a star; it was the work that she liked. Some people who are focused on the work can be a bit dreary, but she wasn't. She was sociable and fun, but really focused when she worked; the best possible of attributes for an actor."

The Brothers made Kate a celebrity and led to further work including a guest appearance on *The Morecambe and Wise* Christmas show in 1976 in which she had the privilege of playing Mata Hari in a play what Ernie wrote, and the role of Queen of the Gypsies in Ronnie Barker's Charley Farley serial that was part of *The Two Ronnies*.

In 1981, Kate set sale as part of the not entirely happy cast of the now infamous *Triangle*. The shipboard soap was shot entirely on a North Sea ferry and the opening episode notoriously began with Kate sunbathing topless on deck. Kate jumped ship after 27 episodes, but the series sailed on for another two series and has the dubious honour of being considered one of the BBC's all-time worst shows.

Colin Baker had been introduced as the Sixth Doctor in 1984, and for Colin's first full series of *Doctor Who* in 1985, producer John Nathan-Turner was looking to introduce a new Time Lord villain to the series, one that would be the Doctor's equal. John offered this brief to husband and wife writing team, Pip and Jane Baker.

"One of the stipulations John made when we agreed to do it was that he wanted an errant Time Lord other than the Master who he thought was a pantomime villain," Pip Baker tells **DWM**. "We came up with this woman, the Rani. It occurred to us that if we made the Rani a neurochemist and if she regarded humans as a lower species rather like laboratory rats it was more sinister than somebody who wanted to dominate the universe."

"We felt strongly that she had to be a worthy adversary for the Doctor otherwise it wouldn't work," adds Jane. "She had to be able to challenge him."

Whilst writing the scripts for *The Mark of the Rani*, Pip and Jane were delighted to receive a phone call from John Nathan-Turner, as Jane explains: "John said 'Right, I'm going to try something out on you both. What do you think of Kate O'Mara?' and we both said 'Absolutely spot on!' and from that moment onwards it was never anybody but Kate."

The Bakers, who were present for the filming and studio recordings of *The Mark of the Rani,* were very happy with Kate's interpretation of the character and got on with her socially as well.

"One of the wonderful things about Kate was that she had a sense of mischief," says Jane. "We liked her enormously. We thought she was absolutely right as the character we'd created, which doesn't always happen with casting."

"She was a professional to her finger tips," adds Pip. "We never had a moment's problem with her professionally, or personally. We enjoyed her company. She was a lovely person to be with. She had a good mind and conversation could be very enjoyable."

Nicola Bryant had joined *Doctor Who* shortly before Colin took over the role of the Doctor from Peter Davison. It was her first major TV role and she found herself slightly overawed to be working with someone of Kate O'Mara's status.

"I could not imagine the girl that I was then being friends with Kate O'Mara," Nicola tells **DWM**. "Kate O'Mara was just a little bit scary. She was this huge star as far as I was concerned and she had that Hollywood glam about her. It was only because we got rained in that we ended up sitting in the make-up trailer and chatting. Really she started taking me under her wing, doing a bit of that, 'Well girl, if you're going to make it in this business and looking like the way you do, let me give you some hard lessons.'

"She was incredibly nice to me. Everyone had said to me, 'Don't get on the wrong side of Kate', but I didn't find her like that at all. I always found her very professional. It was just really nice to work with someone like that when you're starting out, because there weren't that many women in the cast. It was very male dominated. So it was really nice to come across somebody who was really like a great older sister, in a way. Rather than feeling that she wasn't approachable, like a grand dame, which was how I felt about her. Her attitude to me was much more of a big sister."

Colin was clearly delighted to be working again with his co-star from *The Brothers* as Nicola recalls:

"When they met in the make-up room it was like two giants. I felt like a fly on the wall. Two great TV stars meeting and there was a sort of brother/sister feel with them. There was a lot of warmth, and a lot of anecdotes, and a lot of laughs. And I felt sort of privileged to just sit like the child on the rug."

"Working with her on *The Mark of the Rani* was fantastic," says Colin. "I was really sorry we didn't get to do our second Rani story – reasons to do with the BBC not getting their act together properly... That story was written to be done by me. But they had to change it to be done by Sylvester."

But Kate's return to *Doctor Who* as the Rani was two years away and before that her career was to take another upward turn, propelling her into the ►

The Rani has Peri (Nicola Bryant) and the Doctor (Colin Baker) at her mercy.

KATE O'MARA

◄ world of Hollywood glamour. Competing with many other actresses, Kate was chosen to play Caress Morell, sister to Joan Collins' Alexis in the prime time US soap opera, *Dynasty*, one of the most watched TV shows in the world at the time. Kate had nothing but admiration for Joan who had paved the way for British actors in US television and also proved that women over 30 could still be considered attractive and were more than a match for their male counterparts.

Although she never really took to the Hollywood lifestyle and was happy to return to the more familiar but also more humble trappings of the UK's theatres and TV studios, Kate certainly appreciated the financial rewards that *Dynasty* brought her. She appeared in 19 episodes over two seasons at a time when the series was at the height of its popularity.

Working on location in a cold wet quarry wouldn't appeal to many Hollywood stars, but Kate was delighted to receive John Nathan-Turner's invitation to return as the Rani for Sylvester McCoy's début as the Doctor, in *Time and the Rani*, in 1987.

"I was in awe of her," admits Sylvester today. "At the time she was a huge star in *Dynasty*. That was my very first story. She could have been horrible, but she was brilliant, and she was lovely and she allowed me to play my spoons all over her front! She gave her full commitment to her work. When she played Bonnie Langford as Mel, she gave that commitment as well. It was very funny."

Bonnie also recalls, with a smile, Kate's impersonation of her character, Mel:

"She had to do this whole thing where she pretended to be me, which of course we found hilariously funny on every level. She used to make me read her lines so that she could get the intonation and get my voice. So, I had to read all the lines with her and then she'd just copy me."

Bonnie was also aware of the contrast between Kate's life in Hollywood on *Dynasty* and the somewhat more basic facilities that the BBC had to offer.

"She used to go on sometimes about the lighting being so great and the buffet being so great. Of course we were at the lovely sunny Acton Hilton at the BBC where you can't get anything. She didn't moan about it. For someone who seemed so glamorous she had a wonderful sense of reality and humility and I think that was really very, very special. The thing she loved doing was acting. Basically she was there for the job not for the glamour."

The Rani attempts to convince the new Doctor (Sylvester McCoy) that she is his companion, Mel.

> "Kate was brilliant and lovely... When she played Bonnie Langford as Mel, she was very funny..."
>
> **SYLVESTER McCOY**

Despite her recent success in *Dynasty*, Kate approached her *Doctor Who* role with the same professionalism and dedication that she would any part.

"I think she knew that it wasn't going to go down in her BAFTA-winning credits," says Bonnie. "But then again, she was glad to do it. She wanted the work. And she enjoyed it. We had a lot of fun. There's no feeling that she felt it was beneath her at all. She gave it the 100% commitment and energy and enthusiasm that she did everything.

"We had a lot of fun on that story particularly. There was a lot of laughter, a lot of silliness, we got told off a lot and there was a bit of drama. She had to hang upside down and the blood vessels broke in her eye."

Jane Baker also recalled the same incident.

"Kate was a real trooper. When the Tetraps took over she was to be hanging upside down. Well, they put her upside down. She made no objection. She stayed there and it looked good and worked well, but they were messing about so long in the studio, getting everything right, that the blood began to run down to her head. And although she was willing for them to hang her upside down again, we said 'no'."

Although always professional, Pip Baker does recall just one moment where Kate lost her usual cool during the studio recordings for *Time and the Rani*.

"When we were writing *Time and the Rani* I contacted my brother, Charles, who is a scientist, and he gave me the information we wanted for the story and we put it into Kate's dialogue and it was quite a mouthful. Kate blew up. But she didn't ask for it to be changed. She just let off steam and then just got on with it. She came and apologised afterwards and we said 'Forget it.' She said 'Was it alright when I did it?' and we said 'You did it perfectly'."

"She was very supportive, very helpful and great fun," says Sylvester looking back on his first story. "We got on really well. I didn't see her a lot afterwards, but I did bump into her at various dos. I was at someone's birthday party and Honor Blackman was there and I got to play my spoons on both their fronts. My goodness me, they did bounce from one to the other. It was like ping pong."

The Rani issues orders to her minions, the Tetraps.

Despite her success in front of the camera, both home and abroad, the theatre remained Kate's true passion and she returned to it again and again whenever the opportunity arose, even turning down more lucrative TV and film roles to do so. During a production of *King Lear* in Yorkshire, a casual conversation with fellow actor, Peter Woodward, was to lead to Kate fulfilling a life-long ambition – to own and run her own theatre company.

"We were doing a production for Anthony Quayle of King Lear and she was playing one of the awful sisters and I was playing Edgar," Peter tells **DWM**, from his home in Los Angeles. "We went for a very long walk on the Yorkshire moors and discussed the state of British theatre and what it needed and so on. And we decided what it needed was us. We decided to form our own theatre company, kind of on the spot. We formed a company called the British Actors Theatre Company which was BATCO. We both decided that we didn't want the traditional format of god-like director and mute and obedient actors. So, we never used directors. We always directed ourselves. Kate was someone who always absolutely loved and believed in actors. She just loved the theatre. I've never known anyone for whom theatre was more in their blood. Of course, she'd done television and movies and all that was fine, but as far as she was concerned that wasn't the real stuff. The real stuff was her, and her actors, and an audience. Working with her in the company was wonderful.

"She was quite a small woman and always very slim and slight and you thought that if you blew at her she'd fall over. Anyone who tried to blow at her would immediately be hit by a storm of such incredible proportion that they would be blown back against the wall. She was incredibly powerful, both personally and theatrically. The thing I loved about her was that she was a real person. She believed in passion. There were no half measures with her and I absolutely loved her for it, and it's so rare that you find that."

Kate's passion helped drive BATCO through a series of successful productions, many starring Kate in prominent roles.

"We did a whole bunch of plays," Peter recalls with pride. "Some new plays, some Shakespeare, we did a Restoration that went to the West End. Kate played Cleopatra, that's the first casting you'd think of when you saw Kate, but she also wanted to stretch herself. On stage she had a real lightness of touch and a lightness of heart. I think people who knew her from her TV roles were expecting one thing and then when they came and saw her on stage and she just took the stage and lit the place up and was generous and warm. I think that was all of Kate. To see her on stage and enjoying herself."

It is probably true to say that the formation and running of BATCO was one of the achievements of which Kate was most proud. It also won her the admiration of many fellow actors and performers, including Bonnie Langford:

"That was a very major thing to do particularly in those days. Most actors in those days didn't create their own work, you just sort of hoped for the best. She was very much a proactive actor. We all moan, but she got up and did something about it and said, 'Let's see if we can do it differently'."

Peter Woodward with Kate at the press launch for BATCO.

© REX

Alongside the BATCO productions, Kate continued to be a present and familiar face on TV. For its final two series she joined the cast of the BBC's yachting themed Sunday night soap opera *Howards' Way* as the scheming Laura Wilde.

In 1993, she returned to *Doctor Who* in *Dimensions in Time*, the charity Special for Children in Need in which the Rani is pitted against a multitude of Doctors and companions from all eras of the show's then 30-year history. She would play the Rani just one more time, in the CD audio drama *The Rani Reaps the Whirlwind*, a direct but Doctorless sequel to *Time and the Rani* written by Pip and Jane Baker for BBV.

In 1995, she guest-starred in an episode of *Absolutely Fabulous*, playing Jackie the seemingly ruthless sister of Joanna Lumley's Patsy. The character proved popular enough for Kate to be invited back to reprise the role in the 2003 Christmas episode.

Her latter TV work included joining the regular casts of the short-lived revival of *Crossroads* as Lady Alice Fox, and *Bad Girls* as Virginia O'Kane. Her final TV role was as Mrs Simmonds in a 2012 episode of the comedy *Benidorm*.

Sadly, the last few years of Kate's life were marred by tragedy and illness. In his adult life, her beloved son Dickon had suffered from bouts of depression, a condition that was only exasperated when he was badly injured in a car accident in 2010. He moved into his mother's home in Warwickshire, where Kate did her best to take care of him. Tragically though, in December 2012, Dickon took his own life.

With Joanna Lumley in *Absolutely Fabulous*.

Kate was completely devastated. But as was so typical of her, even though she never really recovered from the loss of Dickon, she carried on with her life as best she could, attending *Doctor Who* conventions and even joining Twitter.

"Kate was one of those people who always put a brave face on everything," says Bonnie Langford. "She was a very independent, feisty lady. But independent, feisty ladies generally tend to have a very soft side. They just don't show it very often."

Although her first love was the theatre, Kate did have a fondness for her *Doctor Who* role and the continued enthusiasm for it from the fans. She was a guest at the 50th anniversary celebrations at the London ExCeL, happy to meet fans, pose for photographs and sign autographs.

Shortly before her death in March of this year, Kate was in fact due to play the Rani one more time, joining Colin Baker and Nicola Bryant in a *Doctor Who* audio drama. David Richardson, producer for Big Finish Productions, explains:

"Kate's agent had approached Big Finish, asking if we would consider bringing back the Rani for our *Doctor Who* audios. We needed no persuading. But as the recording approached, we did hear that Kate was unwell, and just a few weeks before we were due in the studio the news broke that she had passed away.

"We were desperately sad, and we would have loved to have worked with an actress who was such an iconic part of *Doctor Who* history. Kate's agent then got in touch again, and told us that it had been her wish that we would regenerate the Rani and recast the role. We have just wrapped on *The Rani Elite* by Justin Richards, which will be released in December, and pits the new Rani against the Sixth Doctor and Peri."

Kate O'Mara died on 30 March 2014 following a short illness. She was 74. Her last message on Twitter just two weeks prior was 'Thank you so much for your kind tweets. It's both humbling and completely overwhelming to read all of your messages. Much Love x.' She leaves behind a great body of film and TV work, and perhaps more importantly, a deep admiration from her friends and colleagues in the acting profession. Colin Baker remembers Kate with great fondness:

"I had an awful lot of time for her. I last met her literally a month or two before she died. It was at a convention. She was just the same Kate. She was a great lady who had a rough time in her personal life, but she remained, nonetheless, friendly, personable, and really cared about her work." **DWM**

Kate with her son, Dickon, in the 1980s.

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THE TIME TEAM

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The continuing mission to watch all 800 episodes, in order from the start...

THIS ISSUE EPISODE 745 - THE UNICORN AND THE WASP

THE STING!

You don't have to be a Ruth Rendell, to detect that the be-all and end-all, of this literary mystery starring Agatha Christie, is how a wasp shagged Felicity Kendal.

Compiled by **RICHARD ATKINSON** | Artwork by **ADRIAN SALMON**

Things are looking up for the Doctor and Donna after all that running around in a load of grubby subterranean corridors last time.

"1920s English countryside – what a splendid setting!" says Emma, getting into the spirit of things by taking a big glug of the cocktail Will has just handed her.

"Love this playful scene with the Doctor and Donna," says Michael. "This was the first episode Catherine Tate shot as a full-time companion. You'd never know, would you?"

The TARDIS has landed at Eddison Hall, where butler Greeves is welcoming guests. "Professor Peach, Reverend Golightly and a garden party; is this an elaborate game of Cluedo?" wonders Emma. "It sets up the tongue-in-cheek tone from the start."

The unfortunate Professor Peach is not destined to nibble on a cucumber sandwich. He's gone to check up on something in the library, but he's not alone. And whoever he's talking to undergoes a startling transformation.

"No hanging about – a murder *and* a giant wasp pre-titles," says Michael, as the Professor becomes the wasp's first victim. "Now all we need is the Unicorn."

Will spots a familiar name in the opening credits. "Ah, it's by Gareth Roberts – he of the Shakespeare references last series! I wonder if we'll have as many Agatha Christie titles turning up in this one?"

Emma has a confession to make. "I should mention that I've never read an Agatha Christie book," she says. "But it's interesting how many of the tropes and in-jokes are recognisable."

Chris tuts in disapproval. "Well, my stepmum is an avid Christie reader, so I'll be very critical of this story and how it upholds the style and values of the..." he says, before having a fit of the giggles. "Oh, I'm totally kidding, I've never read one myself. Does watching *Poirot* count?"

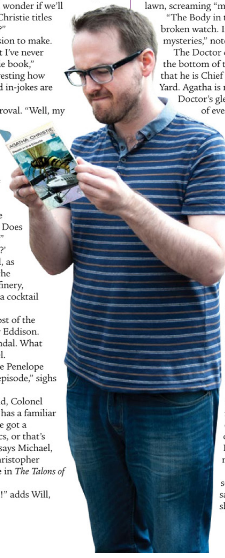
"'Flapper or slapper?' Yay!" chuckles Michael, as Donna emerges from the TARDIS in her 1920s finery, ready to gatecrash for a cocktail or two.

Time to meet the host of the party – the lovely Lady Eddison. "Felicity blooming Kendal. What class, eh?" says Michael.

"Oh, we must be due Penelope Keith in a *Doctor Who* episode," sighs Will, wistfully.

Lady Eddy's husband, Colonel Hugh Curbishley, also has a familiar face. "Corks! Either I've got a case of the ooperzootics, or that's Henry Gordon Jago!" says Michael, remembering actor Christopher Benjamin's appearance in *The Talons of Weng-Chiang*.

"And Sir Keith Gold!" adds Will, recalling *Inferno*.



The colonel's son, the handsome Roger, seems taken with Donna, but Michael is suspicious. "I'm not sure Roger is going to be a Lord," he says, eyebrow raised. "He might be more of a Lady..."

More guests are announced – the glamorous flapper, Miss Robina Redmond, and Rev Golightly, the local vicar. And there's talk of a mysterious jewel thief – the Unicorn.

Finally, the guest of honour arrives. "I'm going to stop mentioning how much I love Donna," Michael lies, "but her reaction to Agatha Christie was great."

Chris agrees. "But did you see the Doctor's face when it hit?" he adds. "David fills even the tiniest moments with energy."

"I'm enjoying Fenella Woolgar as Agatha," declares Emma. "She's rather formidable. It's rather interesting, how much the Doctor knows about Agatha."

And he does indeed know quite a lot – that Agatha's husband has just left her, and also that this is the day on which she vanishes without trace. But what about poor Professor Peach? Lady Eddison realises he's missing, and sends her housekeeper, Miss Chandrakala, to fetch him. The revellers realise something is wrong when she runs out onto the lawn, screaming "murder".

"The Body in the Library! And the classic broken watch. It's the greatest hits of murder mysteries," notes Will.

The Doctor decides the best way to get to the bottom of things is to tell the slight fib that he is Chief Inspector Smith of Scotland Yard. Agatha is not impressed with the Doctor's glee at the murderous turn of events.

"Good on her for smacking him down for having fun while someone's lying dead," says Will.

Emma is less concerned. "Welcome to the Doctor's world, Agatha," she says. "If you can't have fun, why bother?"

Now installed in the gracious drawing room, the Doctor quizzes the suspects. "The cast of characters sells this set-up tremendously well. It does feel like we're in a very odd episode of *Marple*," says Chris.

"I'm enjoying the contrast between the caricatured household with its guests, and the very natural Agatha," says Emma.

The Doctor establishes that Rev Golightly's only alibi is the Lord, while Roger was definitely having a walk on his own, with absolutely no sign of Davenport, the footman. Oh no. And what of Robina?

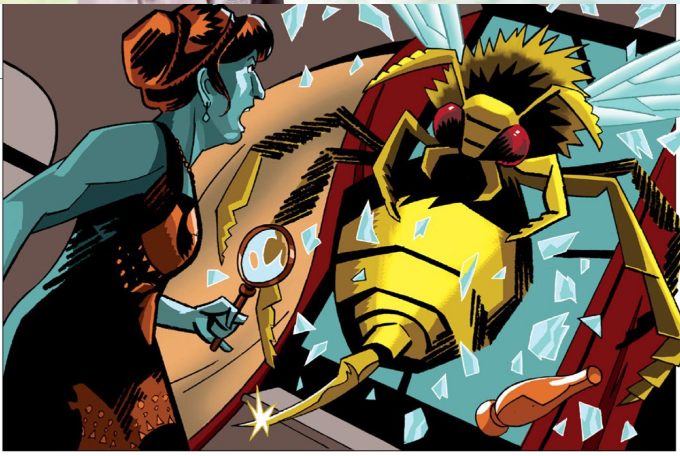
"'Went to the toilet' doesn't sound very posh-person speak," says Chief Inspector Will. "Is she putting it on?"

LIKE THAT? WATCH THIS!

Parts Nine to Twelve of *The Trial of a Time Lord* show the Doctor's no stranger to a murder mystery...

CHRIS SAYS: With due respect, Madam Inquisitor, I cannot deny the striking similarities between the Doctor's murder mystery misadventures. The accused cannot simply stay out of trouble, and is nevermore out of his depth yet strangely stimulated by such events. Yet in both cases, it does seem he is entirely necessary. After all, he was summoned to *Hyperion III* from inside, to help stop the madness before it began. And back in 1926, his role was not only pivotal to solving the foul plot, but turned out to be a fixed point in time.

It's worth noting, Sagacity, that his enemies were similarly sinister – nature fighting back, in a way. After all, creepy plants are as unlikely a whodunnit culprit as a giant wasp! Only the Doctor could tackle this kind of murderous malarky, your honour. For if he hadn't stepped-in, Poirot would've been way out of his depth.



> "I love the way Donna will confront people and get them to open up." – MICHAEL

Colonel Hugh claims to have been studying some military literature, although this contains more pictures of scantily-clad ladies than one might expect.

"'Reminiscing'! I'm sure that's what all teenage boys call it," tuts Emma, as Colonel Hugh casts his mind back to an encounter with some can-can dancers.

"The frilly skirts flashback is almost a *30 Rock* gag!" hoots Will. "Not the kind of humour *Doctor Who* normally does at all. So hurrah."

Lady Eddison is also bringing the laughs.

"Felicity Kendal swigging surreptitiously from a hip flask in beautiful 1920s get-up is something to behold," says Emma.

"There's a wonderful playfulness as Lady Eddison tells us part of the story that we already know," agrees Michael.

"Ha! And the Doctor gets a silly flashback too," says Will. "With the arrows from the end of *Blink*?"

"Yes!" says Chris. "The Charlemagne adventure was explained in full on the official *Doctor Who* website in a story called *The Lonely Computer*. Some further reading for you all."

"I love seeing the Doctor being so charming and winning Agatha over," says Will.

"David Tennant can smile with only half of his mouth. An underused talent," says Emma.

"And a dashing half-smile it is too. Rawr!" adds Chris.

"Harp and wobble flashbacks, mucky pictures, boozy Lady Eddison... How splendid this all is!" says Michael, clapping his hands with delight.

Donna and Greeves undertake a search of the house, and find the room in which a malaria-stricken Lady Eddison was once confined.

"Aristocrat locked in a room is both *Black Orchid*-y and *Ghost Light*-y," notes Will.

Donna has also noticed a strange buzzing noise at the window that has been getting louder.

"That is one impressive wasp!" says Michael, as Donna pulls back the curtains to reveal the monstrous insect. "I love that Donna is able to think her way out of the situation as well," he adds, as she uses a handy magnifying glass to focus the light of the sun at the wasp and send it on its way.

"The gossiping staff seem completely unaffected by this entire experience," says Chris. "Keep calm and carry on, indeed!"

Miss Chandrakala seems the most concerned, and scuttles off to warn Lady Eddison about... something. She never finds her, though – struck *en route* by a falling stone gargoyle. With her dying breath, the housekeeper mutters something about a "poor little child," and the Doctor spots the wasp on the roof.

"The wasp is possibly the most successfully realised CGI monster in *Doctor Who* so far," marvels Emma. "Its movements are particularly good."

It's moving at quite a speed, too, as it buzzes into one of the bedrooms before reverting to human form out of sight. The Doctor orders it to show itself, at which point all of the suspects tumble out of the various bedrooms.

Robina points out that the day's unlikely events have been just like one of Agatha's plots, which prompts Donna to give her a pep talk.

"I love the way Donna will confront people and get them to open up, the way she does with Agatha," says Michael.

Lady Eddison: Secret tippler!

Emma nods in agreement. "You can feel Gareth Roberts channelling his own admiration of Agatha's work through Donna's reassurance," she says.

Donna's tactic works, and Agatha notices a newly-disturbed flower bed, which is concealing a leather case full of robbers' tools. Could it belong to the Unicorn? There's no time to speculate, as the Doctor is poisoned by a dodgy drink.

"Sparkling Cyanide," says Agatha, and the team groan slightly. The Doctor heads for the kitchen in search of a cure – he needs a shock, and Donna's just the woman to deliver one.

"Aaaaaand there's the now-obligatory 'Doctor/companion kiss'," says Chris. "Although this time, it's played for comedy. Nice work, Mr Roberts!"

"The Doctor expelling a cloud of black gas after kissing her isn't going to do much for Donna's confidence," says Emma.

It's now dark and stormy, and the Doctor has gathered all the suspects in the dining room. He reveals that he's laced the soup with pepper – an insecticide. This should reveal the identity of the wasp, but the room is plunged into darkness after a lightning flash.

"Love the misdirection in the dinner table scene," says Michael, as more flashes illuminate all the guests and, finally, the wasp.

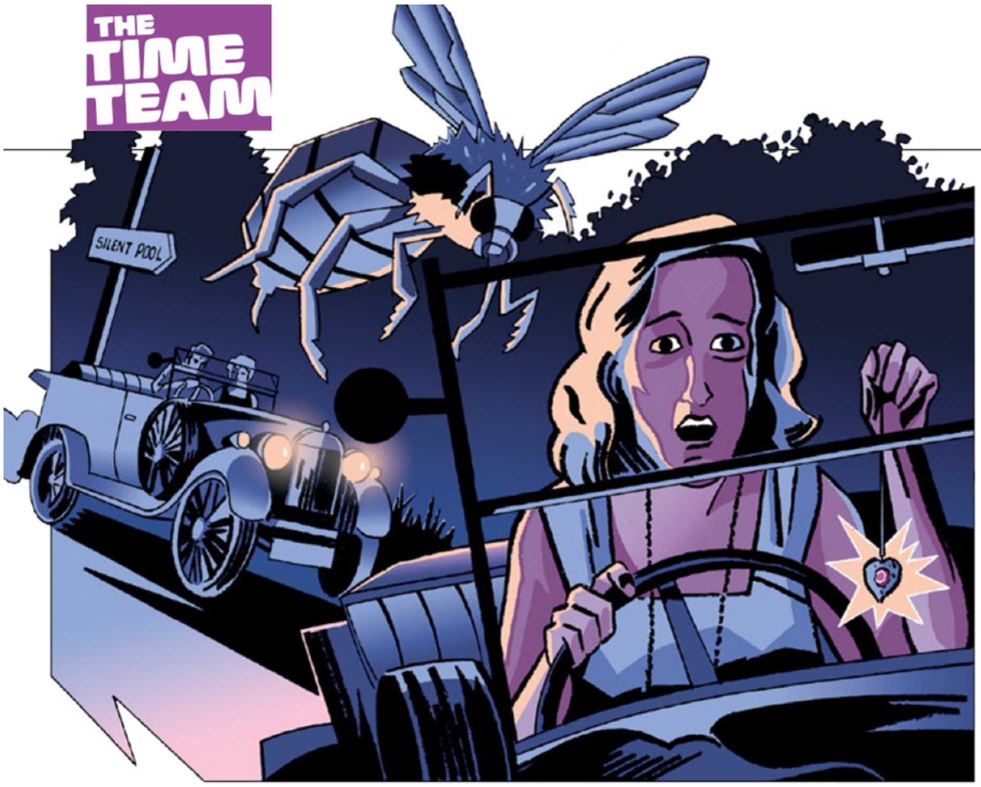
"It's such a simple move, getting the Doctor, Donna, Agatha and Greeves out of the room together during the murder – they're immediately removed from suspicion as a result," says Emma.

The room and its occupants are in disarray as the Doctor and co return – particularly Roger, who is in such disarray that he's dead.

"It's wonderfully macabre," marvels Emma. "Face down in a bowl of soup with a knife in the back. Charming!"

Lady Eddison's precious Firestone has also been stolen, leaving her doubly distraught. Has the Unicorn struck again? ►

THE TIME TEAM



"David Tennant can smile with only half of his mouth. An underused talent." – EMMA

"The Doctor's monologue about why Agatha can solve this mystery is a nice two-sided praise for both the character and the real-life writer," says Chris. "Sums up why her stories are so well-loved."

With everyone gathered in the sitting room, Agatha confronts the suspects with her deductions.

"I'm getting drawn into this, a bit like Donna sitting there, hooked," says Michael.

Agatha starts with Miss Redmond, who is of course not all she seems to be. In fact, she's the Unicorn.

"That's a nice twist, exposing the Unicorn almost as an aside," says Emma.

"I was right about the toilet!" adds Will, smugly.

"They all have secrets! Fantastic!" says Chris. "It's several stories in one, with an alien plot thrown into the mix."

Colonel Hugh's secret is that he's only been pretending to need his wheelchair, to ensure his wife wouldn't be tempted by a younger man.

"Christopher Benjamin is marvellous in this, isn't he?" says Michael. "A great turn by a talented actor."

Lady Eddison's secret is the real shocker.

"It's all in here, isn't it?" says Will. "An estranged child is the core of so many Christie stories."

Yes, Lady Eddy wasn't locked away because of malaria – she'd actually returned from India pregnant by an alien Vespiform.

"Good work on getting a woman sleeping with a giant wasp onto teatime telly," says Will.

"Phew! That info-dump was exhausting!" says Emma, as Lady Eddison explains the whole story of how she had to give away her alien wasp baby.

The Doctor and Agatha's attentions soon turn to Rev Golightly who, of course, was the baby Lady Eddison gave up, 40 years earlier.

"Tom Goodman-Hill is making the most of his big scene, isn't he?" says Michael.

"I wondering how silly he felt though, wobbling and buzzing like that," says Will, as the mild-mannered vicar loses his cool and reveals his true form.

So how does the Firestone fit in? When the Reverend's true form was activated in a fit of anger, the stone – actually a Vespiform Telepathic Recorder – beamed his full identity into his mind, along with Lady Eddison's much-loved Agatha Christie stories.

Golightly: creating a buzz!

"The telepathic jewel causing the murders makes some sense but seems a little convoluted," says Will. "I wouldn't have minded if Agatha did just happen to be there."

Agatha realises that her stories inspired Rev Golightly to kill, and reasons that only she can stop him. She jumps into her car and speeds off, with the Vespiform in pursuit, and the Doctor and Donna not far behind.

"They're doing a classic car chase at night. They're spending *all* of the money on this one!" says Michael.

"Time is in flux?" says Will, crossly. "Is the series inventing new rules to maintain the drama of the climax? Obviously Agatha Christie's not going to die."

Agatha leads the Vespiform to a lake and, holding up the Firestone, tells it to come to her – if she dies, it might die with her. But the creature is now beyond reason, so Donna takes a more direct approach, grabbing the Firestone and hurling it into the lake. The Vespiform dives in after it and drowns.

"Ah – but we need the telepathic jewel so that Agatha loses her memory," says Will. "Was the stone really connected to Agatha?"

AND YOU SAID...

BLAINE COUGHLAN, VIA EMAIL: Early on, we get a charming moment demonstrating how close the Doctor and Donna have become following their recent adventures as the Doctor casually notes of Donna's new dress, "You look lovely."

CATHERINE KELLY, VIA EMAIL: Does Christopher Benjamin have his own time machine? He doesn't seem to have aged a day since he appeared as Jago in 1977's *The Talons of Weng-Chiang*!

Fenella Woolgar – typecast?

PETER THOMPSON, VIA EMAIL: This isn't the first time that giant wasps have appeared in *Doctor Who*. The Second Doctor and Jamie fought them in a *TV Comic* comic strip back in 1968. I wonder if that's what inspired Gareth Roberts as well as the cover of *Death in the Clouds*?

FLORENCE AUSTIN, VIA EMAIL: Being just as much an Agatha Christie fan as I am a *Doctor Who* fan (well, nearly), I absolutely loved the constant references to her books. *The Body in the Library*, *Sparkling Cyanide* and of course, the Doctor himself, *The Man in the Brown Suit*.

RYAN KEANE, VIA EMAIL: This episode really takes a new approach to the *Doctor Who* universe. Not only is it darker and a bit more magnificent than all the other episodes, it incorporates a bit more realism, (excluding the giant alien wasp.) Also, an appearance from Agatha Christie was an excellent move!

In issue 476, the Time Team will be watching *Midnight*, and then in issue 477 they'll be moving onto *Turn Left*. Email your thoughts on these stories to *dwm@panini.co.uk* or send them to the postal address on page 11.

With Agatha's memory wiped, her life resumes its intended course. Her car will be found by the lake, and she'll turn up a few days later in Harrogate, with no recollection of how she got there.

"The Harrogate Hotel sign does make me laugh," says Chris.

"It doesn't look a lot like Harrogate to me," tuts Will. "Where's Betty's tea rooms?"

"Well, that was rather interesting!" says Emma. "A Doctor Whodunnit, if you will. I like the way Gareth Roberts expanded on the tropes he was representing, dropping the more languid pacing of Agatha's style in favour of the fast-paced action that a modern TV audience has come to expect."

"That was light but a lot of fun," says Will. "Some nice clues to the mysteries scattered through, jolly characters and funny jokes. I wouldn't want *Doctor Who* to do it every week but good to have a proper comedy once in a while."

Michael is also satisfied. "A fun, free-standing episode, which is a real relief after the last one. Beautifully made, and with a great turn by Fenella Woolgar as Agatha. Not perfect, but way up on the scale."

"A wonderful, tongue-in-cheek love-letter to a great talent," concludes Chris. "I really hope that viewers unfamiliar with her work decide to check some of her books out after this. I know I'll be borrowing a couple from my stepmum." **DWM**

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THE FACT OF FICTION

THE TALONS OF WENG-CHIANG

The game's afoot in foggy Victorian London as the Doctor and Leela follow a trail of death left by an ancient Chinese god and his fiendish servants...

FEATURE BY **ALAN BARNES**

We talk about *The Talons of Weng-Chiang*'s super-clean super-rat as if it's the serial's only flaw. It's not. Whisper it, but the plotting is repetitive, as demonstrated by the fact that two pairs of its cliffhangers are basically the same: Parts One and Three have Leela and the Doctor menaced by that giant sewer rat; Two and Five have Leela startled by a baddie during the course of the *third* consecutive assault on the same Professor's house. There's an appalling coincidence, also, in having villain Magnus Greel just happen to locate his lost Time Cabinet at Litefoot's on the particular night that the TARDIS lands; the writer could at least have told us that Greel has only just arrived in London, too...

Above all these, however, its at-best careless representation of the Chinese – something we'll consider at length in this *Fact of Fiction*. Louise Jameson, playing Leela, acknowledges that: "Of course looking at it from a 2014 awareness, it was hugely presumptuous and embarrassingly stereotypical and somewhat plagiarised... although – that said – Bob Holmes wrote dialogue better than anyone else of that era."

Did he ever. In 2007, then-showrunner Russell T Davies told the *Sunday Telegraph*: "Watch Episode One. It's the best dialogue ever written. It's up there with Dennis Potter. By a man called Robert Holmes. When the history of television drama comes to be written, Robert Holmes won't be remembered at all because he only wrote genre stuff. And that, I reckon, is a real tragedy." True, that – but let's extend the analogy. *Talons*, surely, is Holmes' *Singing Detective*, the most complete synthesis of the old devil's themes; and blackly, bleakly, often *howlingly* funny. Dated in its attitudes, yes – but if you'd like to see how your ancestors enjoyed themselves, you'd better get your tail pinned on. You're in for a dazzling display...

PART ONE
FIRST BROADCAST: 26 FEBRUARY 1977

The Palace Theatre, London – where the curtain falls on the magic act of Oriental artiste Li H'sen Chang (John Bennett). Backstage, by means of ventriloquism, Chang's dummy 'Mr Sin' (Deep Roy) accepts the praise of manager Henry Gordon Jago (Christopher Benjamin) – but by the Stage Door, cabbie Buller (Alan Butler) insists that Chang has something to do with the disappearance of his wife, Emma.

■ All the front-of-house, Backstage and Stage Door scenes were recorded on location at the Royal Theatre, Guildhall Road, Northampton.

■ The original bill posters decorating the inside of the Stage Door provide a window into a lost world of forgotten turns, when Britain had talent to spare. Scanning left to right, we see that the first of the triptych of posters behind Jago advertise acts appearing twice nightly at the Alhambra Palace of Varieties, Hull, in the week beginning Monday 1 December 1902. Top of the bill, the Gladenbecks, 'novel and clever head and hand balancers'; next came Edna Masten, 'a popular and tuneful whistler'; then the clowning Ross Combination, presenting a 'clever and uproarious farce' called *Mr Maloney's Troubles* (which, one suspects, made this particular poster an irresistible choice to present to *Talons*' director). Lower down, unsurprisingly, was the Miniature Hercules.

■ Next along, we see the bill for the exact same theatre, exactly one year earlier. In the week beginning Monday 2 December 1901, the Alhambra audience thrilled to 'sensational gymnasts', the Ariola Trio; then Flo Dainton, probably a singer. 'Charming serio' Ada Fawn, 'droll comedian' Ernest Rees, 'Descriptive Vocalist' Gerald Mount and the trick cyclists of the Villions Troupe also featured – as did the Ross Combination, with their sketch about the troubles of poor Mr Maloney.

The Doctor and Leela consider a trip to the theatre.

In Chang's Dressing Room, the cabbie insists he saw Emma enter the theatre by the side door the night before: "She's been acting queer ever since you put the 'fluence on her last week..."

■ "Don't come the cod..." Buller goes on. J Bedding Ware's *Passing English of the Victorian Era* (1909) defines 'to cod' as to 'Humbug, swindle, more generally coddem'; or, in theatrical argot, 'to flatter' (*eg* 'Don't try to cod me' – 'from Coddem, a game of deception').

■ Chang's Dressing Room was not located at the Royal, but over two miles west, at St Crispin's psychiatric hospital, Duston (closed in 1995).

Frustrated by Chang's denials, Buller heads off to inform the police. Chang turns to Mr Sin... who nods his head, unsupported.

■ Not just a stage magician, Chang is both a ventriloquist and a mesmerist, too – a remarkable combination of skills which just so happens to duplicate the act of 'The Great Vorelli' (Bryant Haliday), the villainous turn whose tormented relationship with his strangely-alive dummy 'Hugo' (Sandra Dorne) is central to the lurid shocker *Devil Doll* (1963). Filmed at Wimbledon's tiny Merton Park Studios not long before *Invasion* (1965), a sci-fi shocker based on a story by Robert Holmes, *Devil Doll* has more in common with *Talons* than merely the figure of an ultimately uncontrollable knife-wielding vent's marionette. For *Devil Doll*'s Vorelli is a hypnotist who puts the 'fluence on an attractive young woman who volunteers to join him on stage (making her do the Twist, in fact); afterwards, she finds herself mesmerically compelled to join him in his Dressing Room. Unlike Chang's designs on Emma Buller, however, Vorelli's ambitions are not immediately murderous... ►

> "There can be no escape for you. Let the talons of Weng-Chiang shred your flesh!"

ESSENTIAL INFO

■ The last of the six serials making up Season Fourteen should have been *The Foe from the Future* by Robert Banks Stewart, author of *Terror of the Zygons* (1975) and *The Seeds of Doom* (1976) – from whom series script editor Robert Holmes commissioned six full episodes circa June 1976, not long before packing his bags and heading off for an ill-starred Italian holiday...

■ His wife having suffered a perforated stomach ulcer *en route*, Holmes returned, later than planned, shortly before 6 August – only to discover that Stewart had since taken up a day job at Thames Television, and hadn't written so much as a line. With time running out, Holmes was persuaded to take on the job himself – borrowing from Stewart's storyline only the idea of a masked antagonist from the future trapped in Earth's past.

■ Typically, a six-part *Doctor Who* would have been allocated six days' worth of studio recordings, plus inserts filmed on location. In October, however, it was decided to forego a full studio session in favour of a further week's worth of Outside Broadcast recordings – giving Holmes more time to complete the first four scripts.

■ With the first four episodes of *The Talons of Greel*, as the serial was initially named, delivered by Thursday 18 November, director David Maloney was able at last to commence pre-production. Following five day's 16mm pre-filming, largely in the older parts of London Town, between Monday 13 and Friday 17 December, the New Year saw Maloney take an OB unit to Northampton – whose Royal Theatre doubled for the interior of the Victorian music hall central to the first four episodes – between Saturday 8 and Thursday 13 January 1977. The first two-day studio session back at London's Television Centre began on

Monday 24 January – meaning that all of the first four episodes' worth had been shot by Tuesday 25 (Part One's later-remounted outside-TARDIS scenes excepted).

■ Effectively, then, Parts Five and Six – not delivered by Holmes until Thursday 9 December 1976 – were recorded in their own discrete block, spanning Tuesday 8 to Thursday 10 February 1977.

■ The budget-busting *Talons of Weng-Chiang* marked the point at which producer Philip Hinchcliffe departed the series, his last few months in charge dogged by the furore concerning the 'drowned Doctor' cliffhanger in *The Deadly Assassin* (1976). With Hinchcliffe's successor Graham Williams briefed to reverse the series' adult tone, *Doctor Who* would never again be as dark or as nasty as *Talons* – its scenes of drug abuse, debauched womanhood and dismemberment not even its most offensive aspect...

■ Nonetheless, *Talons* ranked sixth in **DWM**'s *The First 50 Years* poll of 2014 – suggesting that dark, nasty and offensive is exactly the kind of *Doctor Who* the majority of this magazine's readers want.

◄ **The TARDIS materialises close to the Thames.**

■ The TARDIS' arrival was filmed on Clink Street, Southwark, close to the junction with Stoney Street, on the night of Tuesday 14 December 1976. The Doctor and Leela's dialogue was also filmed here, but re-recorded in studio along with Parts Five and Six – possibly to avoid having to return to the same location to record the TARDIS' departure in Six.

Leela (Louise Jameson) and Doctor Who (Tom Baker) step out in period clothes.

■ The Doctor's deerstalker cap and Inverness cape combination echoes the wardrobe of fictional detective Sherlock Holmes – albeit the image of Holmes popularised by the stage actor William Gillette (1853-1937). In Arthur Conan Doyle's original stories, Holmes only ever wore such a combination while visiting the country, never in town – as in *Strand Magazine* illustrator Sidney Paget's depiction of Holmes in a railway compartment for the first publication of *The Boscombe Valley Mystery* (1891).

Catching sight of a bill poster advertising Chang's act, the Doctor proposes a trip to the theatre.

■ "I'd rather hoped we'd catch Little Tich..." bemoans the Doctor – meaning the 4' 6" Harry Relph (1867-1928), a popular music hall turn from 1884. (Film of Tich's famous 'Big Boots Dance' can be seen on YouTube.) Tich's autobiographical *Book of Travels (and Wanderings)* (1911) was ghost-written by a man whose presence is felt throughout *Talons* – Fu Manchu creator Sax Rohmer (1883-1959).

At the Palace, stagehand Casey (Chris Gannon) tells Jago he's seen some awful apparition in the cellar: "A great skull coming at me out of the dark..."

■ "'His eyes are ghastly pits in which there is no light – like holes in a grinning skull...'" Not Casey's words, but those of Joseph (Bernard Siegel), a scene-shifter at another theatre: the 'Grand Opera House of Paris', as seen in the famous silent film version of *The Phantom of the Opera* (1925). Which, strangely enough, received an airing on BBC2 at 10:55pm on Saturday 14 August 1976 – just *days* after Robert Holmes' return from holiday to find that Robert Banks Stewart was no longer able to write the closing serial of the 1976-77 season, and that a replacement would be needed in a hurry...

■ "Casey, have you got the ooperzootics coming on?" wonders Jago – the word coming, seemingly, from the music hall number *Father's Got 'Em* (c 1897), an insensitive portrayal of mental illness written by Harry Wincott (1867-1947), made famous by singer Frank Seeley: '... He's got the ooperzootics on the brain/He's running round the houses/Without his shirt and trousers/Father's got 'em *coming on* again...'

Sceptical, Jago promises to go with him to investigate once the house is clear.

■ As scripted, the theatre manager took his leave, claiming "It's time to crack me monica" – after a highly obscure piece of music hall lore, recorded in Bedding Ware's *Passing English*: 'The chairman, who once ruled in these places... had before him a table-bell... which informed the audience applauding a singer who had retired that he or she would appear again. "He cracked the monica, an' on she came smilin' like 'jam'" – the monica is the bell.'

■ A more significant post-prod cut followed: the whole of a scene showing Chang sat cross-legged in his Dressing Room, lit by an incense burner – his eyes 'glittering points of concentration' as he used his mental powers to remotely control Mr Sin.

Walking down a foggy street, Buller is confronted by a knife-wielding Sin. The cabbie's deathly scream brings the Doctor and Leela running... into a gang of Coolies, carrying away the body. They turn on the travellers – but their attack is cut short by the sound of an approaching policeman's whistle.

■ Clink Street, again, was the location for the fight sequence – this time beside the site of the notorious, long-destroyed Clink Prison.

■ Letters reading 'CLINK WHARF', painted on a warehouse door, can be glimpsed in the background of the shot of a Coolie leaping towards Leela – which, to a Londoner who knew the origin of the expression 'in the Clink', would give away the fact that we're on the wrong side of the Thames!

The Doctor and Leela investigate a rat problem in the London sewers.

■ Only four 'Coolies' (as production documentation names them) are seen lugging Buller's body – but five scatter when the Peeler's whistle sounds.

■ Three of the Coolies were white stuntmen in Oriental make-up: Stuart Fell, Alan Chuntz and Max Faulkner. Shots of the latter wielding *nunchaku* were edited out of *Talons*' original VHS release in 1988, in line with the blanket ban on 'chainsticks' imposed by the British Board of Film Classification following the 1979 re-release of *Enter the Dragon* (1973) – a film pivotal to the *kung fu* craze that hit the West in the mid-1970s, which this fight scene owes much to! (The BBFC's restriction was relaxed in 1999.)

Four of their number flee with the body, followed by the Doctor...

■ ... to a Sewer Entrance – filmed on the evening of Thursday 17 December 1976 outside Ivory House at St Katherine's Dock, London E1.

... leaving Leela to be caught by PC Quick (Conrad Asquith) in the act of strangling the one remaining Coolie (John Wu).

On stage, Chang demonstrates the levitation of a female volunteer (Sally Sinclair, uncredited).

■ Performed 'as live', the 'trick' was simply done – the volunteer being raised in the air by two men dressed entirely in black, lights at front making them harder to perceive by the audience. (Presumably Chang himself used the same technique? We'll learn in Part Two that he's been granted certain "mental powers" – but if he really did have psychokinetic abilities, he could simply spirit the Time Cabinet out of Litefoot's Dining Room later on, with no need for a Tong attack!)

> 'Bizarrely, Holmes appears to have taken the name of his fictional Tong from WWII sitcom *It Ain't Half Hot Mum.*'

Watching from the wings, Jago sees blood trickling down Sin's sleeve...

At a Police Station, Leela demands that Sergeant Kyle (David McKail) torture the Coolie.

■ Police Station interiors were recorded on Saturday 8 January 1977 inside an empty Rates Office at 17 Fish Street, Northampton.

Jago is delighted to have Chang's act on his bill.

"Look! No hands!"

"Mr and Mrs 'Smith', is it?"

"You wouldn't want that served with onions."

The Doctor tries speaking to the Coolie in Mandarin – but Kyle has requested an interpreter.

■ "I speak Mandarin, Cantonese, all the dialects," boasts the Doctor – having been seen conversing in first Hokkien (to Fu Peng) then Cantonese (to Chin Lee) in *The Mind of Evil* (1971).

Meanwhile, a Ghoul (Patsy Smart) watches as Quick and a colleague retrieve a floating body from the Thames...

■ Filmed on the night of Wednesday 16 December 1976 at Wapping Old Stairs, off Wapping High Street, to the rear of the Town of Ramsgate pub – a location with its own grim secret; supposedly, low tide at the Stairs reveals a post to which condemned pirates were chained so they'd drown, slowly, as the water rose. The Ghoul has come to the right place; make an 'orse sick, that would...

Kyle's interpreter arrives – Chang, who surreptitiously passes a red pill to the Coolie. Swallowing it, the Coolie dies instantly.

■ "No, I haven't been in China for 400 years," muses the Doctor to Chang – which can't be a reference to *Marco Polo* (1964), in which the eponymous explorer gives the date, explicitly, as 1289. In Holmes' script, however, the Doctor wondered: 'When was I last in China? With Marco Polo? No, it must have been before that, but at some more recent time.'

■ But if by "400 years" the Doctor means 'when he was 400 years younger', the line might also refer back to *The Mind of Evil*, in which he described "once having a conversation with Tse-Tung" – a reference to the dictatorial Chairman of the People's Republic of China, Mao Tse-Tung [Zedong] (1893-1976).

The Doctor discerns the use of scorpion venom – and a tattoo on the Coolie's hand indicates allegiance to the Tong of the Black Scorpion: "One of the most dangerous politico-criminal organisations in the world."

■ Bizarrely, Holmes appears to have taken the name of his fictional Tong from a then-recent episode of India-set WWII sitcom *It Ain't Half Hot Mum* (1974-81). In *Pale Hands I Love*, broadcast 30 January 1976, Sergeant Major Williams (Windsor Davies) becomes engaged to Chinese restaurant owner's daughter Ling Soo (Japanese-born actress Yasuko Nagazumi) – with 'hilarious' consequences, as he becomes the target of assassins sent by the Tong of the Black Scorpion ("Only a Scorpion can marry a Scorpion...").

■ On screen, Chang claims to "know nothing" of the Tong – but in Terrance Dicks' Target Books adaptation of Holmes' scripts (1977), he comes up with a plausible explanation for the fracas in Wapping: "'If it is a Tong sign, your mystery is solved. Many of my misguided countrymen belong to such organisations – they have frequent wars among themselves. I imagine you have stumbled upon an incident in such a war. Your prisoner committed suicide, rather than be forced to speak..."

■ Here, an additional dialogue exchange was edited out. After Chang's exit, Leela remarked: "The smell of death has gone... Did you not notice? It clings to the yellow one like mist over a swamp." Replied the Doctor: "All I noticed was a disagreeable odour of old joss sticks" – a line rendered meaningless by the removal of the earlier scene showing Chang in his Dressing Room, beside an incense burner.

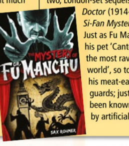
As the Doctor instructs Kyle to organise a post-mortem, Chang's cab races through the night.

■ Filmed at St Mary Overy's Wharf in Southwark on the night of 14 December 1976, using a carriage named 'Clarence'. Since redeveloped, the site now makes up a corner of Winchester Square.

'THE YELLOW PERIL INCARNATE'

The shadow of Oriental arch-villain and race hate icon Fu Manchu – 'the yellow peril incarnate', as he is described in his first serial adventure, *The Mystery of Dr Fu-Manchu* (1912-13) – hangs heavy over *Talons*. The character was created by author Sax Rohmer. Jago's world is one Rohmer knew well: married to juggler [Rose] Elizabeth Knox, he spent much of his time in the company of London's theatricals.

By the 1910s, the busy China sea trade routes had led to small Chinese communities developing around British docklands – notably in London's Limehouse, where the immigrant population was little more than 1,300-strong. In 1911, Rohmer was commissioned by *Tit-Bits* magazine to investigate reports of a supposed Chinese 'master criminal' named 'Mr King'. Thus, he claimed, 'my imaginary monster came to life.'



Other than the character of Greel, aka 'Weng-Chiang', many more of *Talons*' elements are drawn from that original *Mystery* and its next two, London-set sequels, *The Devil Doctor* (1914-15) and *The Si-Fan Mysteries* (1916-17). Just as Fu Manchu had his pet 'Cantonese rats... the most ravenous in the world', so too Greel has his meat-eating sewer guards; just as Fu had been known 'to enlarge, by artificial culture, a minute species of fungus so as to render it a powerful agent capable of attacking man', so too Greel grows his rats to giant size; just as Fu kept 'several species of scorpion', directing his genius to 'the discovery of new and unique death agents', so too Greel and Chang dispense pills made from scorpion venom; just as Fu and his 'dacoit' henchmen frequently launched assaults on English suburban homes, so too the Tongs attack Litefoot's house three times; just as Fu's bases included Shen-Yan's, 'a dope-shop in one of the burrows', so too Greel keeps an opium den at the Limehouse Laundry; and just as Fu used the Thames as 'his highway, his line of communication', so too Greel's centres of operation are connected by the line of the Thames and the adjoining Fleet.

Nine girls have been reported missing lately, mostly in the local area, Casey tells Jago – who recalls the reason for Buller's backstage invasion.

■ Casey need not fear the return of the Whitechapel Murderer, commonly identified as 'Jack the Ripper', since he claimed his last victim back in 1888, when the Silurian Madame Vastra ate him – according to *A Good Man Goes to War* (2011). Alternative accounts are given in the *New Adventures* novel *The Pit* (Virgin Publishing, 1993); the Seventh Doctor novel *Matrix* (BBC Books, 1998); the Eleventh Doctor comic strip *Ripper's Curse* (IDW Publishing, 2011); and in Series Seven of *Talons* spin-off series *Jago & Litefoot* (Big Finish Productions, 2014)!

***En route* to the Limehouse Mortuary and Coroner's Court, the Doctor describes the Tong of the Black Scorpion as fanatical followers of an ancient Chinese god called Weng-Chiang...**

■ ... who "blew poisonous fumes from his mouth and killed men with a white light from his eyes", apparently. No god named Weng-Chiang exists in Chinese mythological tradition – but Holmes didn't pull this stuff from the ether, either! In *The Fact of Fiction: Pyramids of Mars* [**DWM** 419], we saw how Holmes borrowed the back-story for Osiran god Sutekh – indeed, swiping some phrases verbatim! – from one particular reference work, the *New Larousse Encyclopaedia of Mythology* (Hamlyn, 1968). So: if Holmes were to have taken his *New Larousse Encyclopaedia* off the shelf, and turned to the chapter on Chinese Mythology, what might he have found? On page 385, he'd have read about Wen Ch'ang, the God of Literature – a good name, but not exactly a menacing figure. On page 389, however, he'd have seen an illustration of a far more sinister personage: the heavily armoured, angry-looking 'Sniffing General', named 'Heng-chiang'. Intrigued, he might have read how, in the Buddhist tradition, the two figures of the Sniffing General and the Puffing General ('Heng-Ha-erh-Chiang'), were Door gods – that is, figures painted on houses to ward off evil spirits: 'At first there were only the two generals, Sniffer and Puffer, one of whom has his mouth shut while the other has his mouth open. They are so called because during their lifetime one of them had the power of emitting from his nostrils jets of white light which mortals breathed in, while the other puffed fatal gases out of his mouth.' Given that one "killed men with a white light" while the other "blew poisonous fumes", just as the Doctor describes, it seems 99% certain that Holmes simply conflated Heng-chiang and his puffing comrade into his one singular invention: Weng-Chiang.

■ The Mortuary exterior, filmed on Thursday 16 December 1976, was located at Wapping Pier Head, a row of townhouses off Wapping High Street...

In the Mortuary itself, the Doctor and Leela meet pathologist Professor Litefoot (Trevor Baxter), examining the body pulled from the Thames – a body mauled by chisel-like incisors after death.

■ ... but its interior was recorded on location at St Crispin's Hospital, nearly a month later – with modern electrical sockets above Litefoot's bench crudely taped over, to preserve the illusion!

Leela recognises the man taken from the scene of the Coolies' assault. The Doctor draws Litefoot's attention to several three-inch hairs on Buller's clothes – rat hairs, he insists, recalling to Leela how Weng-Chiang was "the god of abundance..." ►

Li H'sen Chang on the town.

■ "Rat hairs?" exclaims Litefoot. "Do you know what you're saying, man?" As scripted, the Doctor responded: "I always know what I'm saying. Other people are sometimes slow to understand."
■ Dicks expands on Litefoot's back-story: 'A member of a wealthy upper-class family, he could, if he wished, have had a fashionable practice in Harley Street. But after a spell in the Army, he had deliberately chosen to come and work at a hospital in London's East End. Here he could do real and useful work, instead of, as he put it himself, "dosing a lot of silly women suffering from the vapours."'

Heading off, the Doctor becomes the target of a hatchet-throwing Coolie – himself struck down by a deadly Janis thorn from Leela's blowpipe.
■ A sequence filmed at Bridewell Place, off Wapping High Street, on Thursday 16 December 1976.

The Doctor leads Leela to the bloodstained Sewer Entrance. They descend into the Sewers – where a giant rat races towards them...
■ With the Doctor in Sherlock Holmes guise, it's hard not to be reminded of that famously untold adventure referred to in *The Sussex Vampire* (1924), when the detective tells Dr Watson: "'*Matilda Briggs* was not the name of a young woman... It was a ship which is associated with the giant rat of Sumatra, a story for which the world is not yet prepared.'" Since we're so close to the river, and the sounds of the docks, could it be that this specimen is indeed a Sumatran rat, grown to giant size after journeying to England on the ship *Matilda Briggs*?

PART TWO
FIRST BROADCAST: 5 MARCH 1977

The Doctor throws his torch...
■ ... which explodes, for no obvious reason! Had it been a gas lantern, on the other hand...

... enabling he and Leela to escape. The rat's a guard to keep people away, realises the Doctor.
■ "You'd need a harpoon to stop that brute," claims the Doctor. Dicks, however, gives 'cannon' – but both revise Holmes' original: 'You can't get a field howitzer down a sewer.'

Exploring the Palace's cellar, Jago suggests to Casey that he was spooked by an old totem pole...
■ "Ah, it's black as Newgate's knocker down here," curses Casey, after the knocker of the main door of London's notorious Newgate Prison, demolished in 1902 to make way for the [new] Old Bailey.

... or by the sound of water rushing along the old river Fleet, far below.
■ According to Jago, the course of the covered-over Fleet runs "right under the foundations of this old theatre." With its source two springs on Hampstead Heath, the old Fleet flowed through the modern districts of Kentish Town, Camden Town, King's Cross and Clerkenwell, then down past Fleet Street hence the name) and into the Thames by Blackfriars Bridge. The Palace, then, must be at least three miles west and north of the Limehouse area, where the Doctor and Leela first encountered one of the outsize rodents – but why would it have strayed so far from its master's base, under the Palace? (Perhaps the Limehouse rat guards something else: the villain's opium den-cum-Laundry, which the Doctor and Leela break into in Part Five?)
■ Far beneath Paris' grand Opera House lies 'a deep lake, formed of seepage from the river Seine' – as Holmes would have read, presuming he was watching that fortuitously scheduled TV screening of the silent *Phantom of the Opera*...

All Jago finds is a lady's glove, initialled 'EB'.
At the police station, Kyle is unable to give the Doctor a plan of the sewers – but passes on a message from Litefoot, asking to see the Doctor at the Mortuary...
■ Kyle asks the travellers if they "wouldn't know anything" about the hatchet man's body outside, prompting Leela to respond, "Of course we do..." Rather than beginning to explain she was "rescuing the Doctor", Holmes' script had her baldly admit 'I killed him' – before being bustled out by the Doctor.

WHERE ELSE HAVE I SEEN...?

TREVOR BAXTER (1932-)

Professor Litefoot
Other *Doctor Who* appearances: *The Companion Chronicles: The Mahogany Murderers* (2009)/*Jago & Litefoot* [series] (2010-present)/*Voyage to Venus* (2012)/*Voyage to the New World* (2012)/*The Justice of Jalxar* (2013) [all Big Finish audio dramas] as Professor Litefoot.
Other TV appearances include: *Adam Adamant Lives!: The Village of Evil* (1966) as Mr Burke/*Black Echo* (1967) as Beardsley; *Mystery and Imagination: The Body Snatcher* (1966) as Undertaker/*Feet Foremost* (1968) as Canon Tabard; *The New Avengers: The Eagle's Nest* (1976) as Brown-Fitch; *Jack the Ripper* (1988) as Lanyon.
Film appearances include: *Sky Captain and the World of Tomorrow* (2004) as Dr Jennings.

JOHN BENNETT (1928-2005)

Li H'sen Chang
Other *Doctor Who* appearances: *Invasion of the Dinosaurs* (1974) as General Finch.
Other TV/film appearances: See *The Fact of Fiction: Invasion of the Dinosaurs* [**DWM** 335].

CHRISTOPHER BENJAMIN (1934-)

Henry Gordon Jago
Other *Doctor Who* appearances: *Inferno* (1970) as Sir Keith Gold; *The Unicorn and the Wasp* (2008) as Colonel Hugh Curbishley; *Grand Theft Cosmos* [Big Finish audio drama] (2008) as Tardelli; plus Big Finish audio dramas, with Trevor Baxter, as Henry Gordon Jago (see left).
Other TV/film appearances: See *The Fact of Fiction: Inferno* [**DWM** 436].

DEEP ROY (1957-)

Mr Sin
Other *Doctor Who* appearances: *The Trial of a Time Lord* (1986) as Possican Delegate [uncredited].
Other TV appearances include: *The New Avengers: Target!* (1976) as Klokoe; *Blake's 7: The Web* (1978) as Decima/*Gambit* (1979) as the Klute/*Moloch* (1980) as Moloch [voice]/*Terminal* (1980) as Link [uncredited]; *The X-Files: Badlaa* (2001) as Beggar Man.
Film appearances include: *Flash Gordon* (1980) as Princess Aura's Pet; *Return of the Jedi* (1983) as Droopy McCool [uncredited]; *Charlie and the Chocolate Factory* (2005) as Oompa Loompas; *Star Trek* (2009)/*Star Trek Into Darkness* (2013) as Keenser.

The Doctor prepares to go hunting.

Inside the Stage Door, Jago bids Casey goodnight – but is startled by Chang, who hypnotises Jago and commands him to forget having met Buller.
■ Perhaps fortunately, Chang's line 'Occidental pig', scripted to be muttered behind the back of the departing Jago, was lost.

Down in the cellar, Chang raises a flagstone to reveal a ladder leading down into a chamber amid the bare brick foundations. There he greets his 'Lord', the masked, ailing Weng-Chiang (Michael Spice) – who insists they must go out in search of a lost 'time cabinet', and demands that Chang bring him another girl, since each 'distillation' lasts less than the time before.
■ 'Far beneath the magnificent Paris Opera House is an intricate maze of cellars...' notes one of the opening caption cards for the silent *Phantom*. Five cellars underground, in an old brick-lined vault, lives the Phantom (Lon Chaney) – real name Erik.
■ Stage directions described 'a Phantom of the Opera set with Chinoiserie dressing...'
■ We won't know the bogus 'Weng-Chiang' by his real name before Part Six – but in the Target telling, Terrance Dicks has the villain's identity known to Chang from his first appearance: 'This was [Chang's] lord and master Greel, living embodiment of the god Weng-Chiang...'

Despite having been given "mental powers undreamt of in this century," Chang could not read the Doctor's mind; and so he sent a hatchet-man to kill him.
■ Weng-Chiang fears Time Agents – but it would be many years before we met one of their number on screen: Captain Jack Harkness (John Barrowman) was introduced in *The Empty Child* (2005); then his former partner, Captain John Hart (James Marsters), débuted in *Torchwood: Kiss Kiss, Bang Bang* (2008).

At the Mortuary, Litefoot confirms the Doctor's rat theory. Also, the angle of the knife wound in Buller suggests he was stabbed by a midget.
■ The Doctor accounts for Leela's knowledge of knifing by telling Litefoot she's a savage: "Found floating down the Amazon in a hat box"; "A hat box?" boggles Litefoot. Their dialogue is a riff on Oscar Wilde's *The Importance of Being Earnest* (1895), in which Jack/'Ernest' explains to his prospective mother-in-law how, as an infant, he was found 'In a hand-bag' in the cloakroom at Victoria Station; 'A hand-bag?' exclaims Lady Bracknell.

> 'Weng-Chiang fears Time Agents – but it would be many years before we met one: Captain Jack Harkness.'

PC Quick returns, having identified the victim as Joseph Buller of 14 Fish Lane – whose mother-in-law has told him about both Emma's disappearance, and Buller's visit to the Palace.
■ Additional dialogue from the end of this scene was removed in post-: Litefoot looked forward to picking the Doctor's brains over supper, and Leela claimed "I'm so hungry I could eat an owrus" (being, presumably, an alien creature whose name happens to sound a bit like 'horse').

The Doctor and Leela share a cab with Litefoot – who, it transpires, was brought up in China.
■ Litefoot's father, we're told, was a Brigadier General in the punitive expedition of 1860, who stayed in Peking [Beijing] as a palace attaché. Marking the conclusion of the Second Opium War, the expedition is remembered for the looting and burning of the Emperor's Summer Palaces on the orders of James Bruce, Eighth Earl of Elgin (1811-63).

The Doctor stops the cab, going to the Palace.
■ Litefoot drops the Doctor close to Cardinal Cap Alley, off Bankside in Southwark, now on the east side of Tate Modern – a scene filmed on Thursday 14 December 1976.

At the Stage Door, Jago encounters the Doctor, whom he mistakes for a magic turn.
■ The Doctor again demonstrates his conjuring in Part Four of *The Greatest Show in the Galaxy* (1989).
■ Rightmost of the posters behind the Doctor we see a bill of a much earlier vintage – from Paul's Varieties, a music hall in Leicester, probably circa April 1883. The star turn was Dexteria, later noted for her 'wonderful light seances and table-turning performance', for her so-called 'Aquarium Mystery' – and, most remarkably, for a cabinet illusion which 'amazes and amuses all present', according to a notice of 1891. Further down came the acrobatic trio known as 'Mons. Zetini and his Wonderful Children', followed by the balladeering Kate Dalton and her regular associate, 'six-footer' George Ellison – a 'celebrated negroist [sic] and dancer'.

Thinking that Jago has been recently hypnotised, the Doctor uses a pocket watch to enable him to remember what it was he was ordered to forget.
■ Then, to the right of the Stage Door, behind Jago, we see the bill for an unknown Grand, sometime one December. Among those featured: the Max Trevally-Harley Troupe of Acrobats; Harry Zetter, known in 1894 as the clog-dancing 'Australian Nipper', promoted by 1905 as a purveyor of 'songs and grotesque dances'; plus 'Billy' Ross & Co., formerly the Ross Combination of *Mr Maloney's Troubles* fame – who by 1903 had added at least two more sketches to their repertoire, titled *The Hot Member* and (incredibly...) *Casey's Mishaps*.

Mention of 'Emma Buller' prompts Jago to show the Doctor the glove found in the cellar...
Chang and Weng-Chiang are cruising the streets in a hansom – the latter hoping a lattice-like device will help locate his time cabinet.
■ Chang's carriage is seen cruising along Wapping Pier Head – the pile of hay it trundles past concealing a modern car, left out on Wednesday 16 December despite a request to householders.

At Litefoot's home, the Professor and Leela tuck into a 'cold collation'...
■ ... left by his housekeeper, Mrs Hudson – the name of Sherlock Holmes' 'long-suffering' landlady.

Weng-Chiang's cab is passing by outside when his device signals, "The time cabinet is in there!"
■ Litefoot's home at the fictional 4 Ranskill Gardens was in fact 24 Cambridge Park, Twickenham, Middlesex, now an entirely private residence – but on Tuesday 15 December 1976, at the time of filming, it was the nursery school attended by director Maloney's children!
■ Where is Ranskill Gardens, though? And why should the villains only now be patrolling the area, seemingly quite coincidentally? Terrance Dicks tells us how Chang 'never performed for more than a few weeks at any one theatre', and 'seemed to prefer the smaller halls on the outskirts of London'. The suggestion is, therefore, that Weng-Chiang has instituted a methodical search of the capital, exploring each of the districts in which Chang is performing in turn. Leafy, suburban Ranskill Gardens must be in a leafy, suburban district a carriage ride from the Palace, which lies above the line of the Fleet; so Hampstead, the source of the Fleet, must surely be a prime contender...

Chang tells his ill master to return to the theatre, leaving him to recover the cabinet.
In the cellar, a ghastly apparition appears – causing Jago to faint.
■ As scripted, Jago panicked, and pegged it – but ran headlong into a pillar, and knocked himself out.

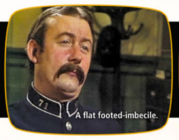
Looking out of his window, Litefoot realises that persons unknown are watching the house...
When Jago recovers, the Doctor explains that the 'ghost' was an anachronistic hologram.
■ The hologrammatic 'ghost' was one of only two elements borrowed by Holmes from Robert Banks Stewart's storyline for the aborted season finale, *The Foe from the Future*: in Part Two, exploring a supposedly haunted Grange, the Doctor and Leela discovered 'a machine used for projecting ghosts' – such as nuns, highwaymen, Cavaliers, a monk – 'obviously used to scare people away'.

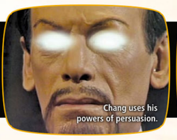
A cast shadow draws the Doctor into the main auditorium. Catching sight of Weng-Chiang, he climbs after him into the rigging along the ceiling, where he's attacked – and ends up dangling from a backcloth. The fabric tears, but the Doctor keeps hold and descends to the stage. The 'phantom' has escaped him, however...
■ The 'flying area' sequence was a David Maloney-inspired elaboration of Holmes' original – where the Doctor encountered the 'Phantom' in the orchestra pit, who knocked him unconscious with a chair. Nonetheless, the sequence alludes extensively to the silent *Phantom*, where the distantly-glimpsed figure of Lon Chaney's 'Opera Ghost' – masked, and wearing a broad-brimmed hat and cape, as here – meddles with the theatre's mechanics to bring a chandelier down on the audience, then escapes across the understage rigging.

Unable to find the watcher, Litefoot calls to Leela from outside – then falls suddenly silent, knocked unconscious. Leela makes for the dining room door – but Mr Sin steps in, knife raised...

PART THREE
FIRST BROADCAST: 12 MARCH 1977

Leela throws a carving knife into Sin's throat... but it keeps on coming. Armed with Litefoot's revolver, Chang hears the Doctor approaching... ►


'A flat footed-imbecile.'


Chang uses his powers of persuasion.

"Gottle o'geer!"

The Doctor soothes Litefoot's wounds.

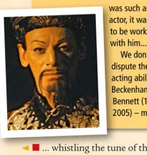
'ARE YOU CHINESE?'

Stereotyping of its Chinese characters aside, one aspect of *Talons* remains troubling – John Bennett's make-up as Chang. True, at the time it was common for white actors to play foreign roles on TV – Michael Bates' Indian bearer 'Rangi Ram' in then popular sitcom *It Ain't Half Hot Mum* (1974-81) being the most infamous example. Louise Jameson (Leela) recalls: "I didn't really think twice – not nearly as politically aware then as I am now! And John Bennett was such a superb actor, it was a joy to be working with him..."

We don't dispute the acting ability of Beckenham-born Bennett (1928-2005) – much like original Master Roger Delgado, known throughout the business for 'foreigner' roles. We can, however, dispute the need to cast a white British actor in 'yellowface', as it's known. Even in the mid-1970s, casting an actor of appropriate ethnic descent *was* an option. From Bennett's generation, we might nominate Guyanese-born Anthony Chinn (1930-2000), often seen in popular TV shows of the era – *The Avengers*, *The Saint*, *UFO* and, not long beforehand, the BBC's multi-racial *Moonbase 3*. Or Ric Young, in the business as far back as 1959 – seen in *The Avengers*, *Jason King*, two of the Christopher Lee Fu Manchu movies, *The Tomorrow People*, *The Onedin Line*. Or Robert Lee, or Kristopher Kum, or Rex Wei; the legendary Burt Kwouk OBE...

The alternative route was taken up by the producers of *Gangsters* (1976-78) – a not uncontroversial Birmingham-set crime series broadcast at around the same time as *Talons*. Its creator Philip Martin, who'd write for *Doctor Who* in the 1980s, tells us: "We always went for the right racial casting – although other programmes were not as brave or willing to do the spadework as [*Gangsters*'] directors, particularly Alastair Reid. This was by no means easy, as for Lily Li Tang I asked for a beautiful, tall, arrogant young Chinese woman who spoke with a cut-glass English accent and could ride a horse. And that is what I got in the shape of Chai Lee. The other Chinese casting was as accurate as possible. We never contemplated anything else..."

'Yellowface' might no longer be commonplace – but the issues around it remain. In 2012, the campaigning British East Asian Artists group was formed in response to the Royal Shakespeare Company's decision to give just three out of 17 roles in its adaptation of the thirteenth-century revenge tragedy *The Orphan of Zhao* – sometimes known as the 'Chinese *Hamlet*' – to actors of an appropriate ethnic origin.



■ ... whistling the tune of the *Colonel Bogey March* (1914) – as he was immediately prior to his first meeting with Leela in *The Face of Evil* (1977), and which he'll reprise first in *The Invasion of Time* (1978), then in *Destiny of the Daleks* (1979).

Leela jumps through the window – and the Doctor avoids Chang's bullet. They take cover...
■ Stuntman Stuart Fell crashed through the window, in Leela drag.
■ Here, a Leela/Doctor exchange lost from the script hung on Leela's recall of the previous story, *The Robots of Death* (1977): "There was a little man. Not a robot, but not alive, I think," she told the Doctor; "Lot of 'em about," he replied, "they're called commuters." With Leela's line deleted, the Doctor's deduction in Part Five regarding Mr Sin's part-mechanised origins comes from nowhere – and since he won't actually encounter Sin himself before Part Six, we'll have to assume that Leela fills him in off screen, sometime in Part Four!

As the Doctor goes to find a way in round the back of the house, Leela sees Chang carrying Sin towards a carriage – and runs to catch hold of the rear; the Doctor returns to see her carried away.
As Litefoot recovers, the Doctor identifies the lock on a free-standing 'puzzle box' as advanced technology.
Having sneaked into the Palace cellar, Leela watches as Chang descends into the secret chamber, where he promises Weng-Chiang that he will have the cabinet by dawn. But his master requires "two fresh young donors..."

> 'Weng-Chiang's order to "Take those clothes off!" was dropped from the script.'

■ Holmes' original dialogue for this scene made it plain that Greel had no sexual interest in the girls he seeks. Unlike males ("chemically inferior"), and women who had borne children ("nothing worth extracting"), "Maidens at the point of puberty are the ideal material," insisted the villain – leading his subordinate to protest that, unlike 'plentiful' males, the girls he requires are "the most closely guarded class in all societies..."
■ But the removal of the above dialogue (out of editorial squeamishness, perhaps?) means there's nothing to explain why Greel seemingly targets only women – and collects a wardrobe full of his victims' discarded clothing, as we'll see in Part Four...

Seeking to locate the villain's lair, the Doctor demonstrates to Litefoot the line of the sewers and their relation to the Fleet, the Thames... and the Palace Theatre.
■ The Doctor traces the two rivers' courses on his hand-drawn map – but indicates the line of the Fleet when he mentions the Thames, and the line of the Thames for the Fleet. (A genuine mistake, or Tom Baker being 'quirky'? You decide!)
■ The Fleet was indeed incorporated into the many miles of brick sewers constructed by the Victorian civil engineer Joseph Bazalgette (1819-91) following repeated outbreaks of cholera in the capital, and the so-called 'Great Stink' of 1858. Much of Bazalgette's sewerage network is wider in diameter and grander in scale than *Talons* suggests – and amazing photographs taken inside sections of the Fleet Sewer by the underground explorers of *www.sub-urban.com* can be seen at: *www.flickr.com/photos/jondoe_264/sets/*
■ The Doctor claims to have once caught a monster salmon on the Fleet – but not *alongside* the Venerable Bede (c 673-735), the later-Sainted historian-monk of old Northumbria; what he says is he "Shared it with the Venerable Bede..."
■ The words 'Healey' and 'tax' can be glimpsed on the newspaper lining Litefoot's linen basket. Some silly Billy just betrayed the fact that we're actually in the time of Denis Healey's Chancellorship!

The Doctor borrows a Chinese fowling rifle from the Professor – then asks if he can get him a boat.
Having followed Chang outside, Leela sees the mesmerist take control of Teresa (Judith Lloyd), a young working woman returning home.
■ Holmes' stage directions described Teresa as a 'lady of the night' – a euphemism for 'sex worker', of course. Noveliser Dicks, presumably keen to avoid any reading between the lines, names her Teresa Hart – a waitress at a gambling club in Mayfair, on the other side of London: 'Play usually went on until the small hours of the morning, and she often got home to bed at a time when others were getting up.'
■ Teresa talks in Cockney rhyming slang, of course: she wants a cup of 'Rosie Lee' (tea) and to put her 'plates of meat' (feet) up. (A pair of smoked kippers, however, is just a pair of smoked kippers.)
■ This sequence was also filmed at Wapping Pier Head, on the afternoon of Thursday 16 December.

He installs Teresa in his Dressing Room – but Leela sneaks in as Chang goes into the main auditorium, where he hypnotises a Cleaning Woman (Vaune Craig-Raymond). When Chang returns to collect Teresa, he doesn't realise that Leela is wearing her clothes...
Meanwhile, a Waterman (Frederick Cresswell, uncredited) transports the Doctor and Litefoot along the river, to an opening into the Sewers.
■ Filmed, in fact, at St Katherine's Dock on the afternoon of Friday 17 December 1976.
■ "I've always enjoyed messing about in boats," the Doctor tells the Professor, quoting the Water Rat in Kenneth Grahame's *The Wind in the Willows* (1908)... to the bookish, rather Litefoot-ish Mole.
■ As scripted, Litefoot's grumbling led the Doctor to unleash a flurry of Victorian vernacular – calling him 'noodlepate' and 'jabbernowl', both for 'idiot'.

Inspecting the two specimens brought to him by Chang, Weng-Chiang orders the Cleaning Woman placed in a 'distillation chamber'.

Escape into danger.

■ Weng-Chiang's order to "Take those clothes off!" was dropped from the script – but nonetheless, Leela will shortly join the woman in stripping down to her scanties. Terrance Dicks is able to account for the fact: 'Leela slipped quietly out of Teresa's dress. The garment hampered her movements, and soon she would be fighting for her life...'

Entering the sewers, the Doctor calls to Litefoot, telling him not to bother waiting past high tide.
Weng-Chiang activates the distillation process...
■ Holmes' stage directions imagined the 'dilation chamber' [sic] not as a booth, rather a kind of steam cabinet – with its occupants' head alone poking out of the top, and a pair of steel balls on rods to either side sending electricity arcing across their cranium. (Part Six's script suggested that these distinctly Boris Karloff-era Frankenstein's lab-like components made up a 'duo-pole catalytic splitter'.)

Leela knocks him down, but the Cleaning Woman is already dead. When Weng-Chiang fires an energy weapon at her, Leela is forced to escape over the grille leading to the sewers. Weng-Chiang sounds a gong, summoning his giant rats.
At Litefoot's house, two Coolies from the Limehouse Laundry exchange one wicker laundry basket for another... but the Professor is still on the river, waiting for the Doctor.
■ A recording of the bells of St Clement Danes in the Strand chimes in the background – reaching Blackfriars, we presume, from the westernmost end of Fleet Street...

Meanwhile, Teresa has woken up – but as Casey tries to escort her away, she recognises Chang's face from a poster, and flees.
■ ... and when we cut to the Stage Door of the Palace, the bells can still be distantly heard – placing the theatre above the Fleet in the Farringdon area, perhaps, but little further out than that.

Jago tells Casey that this may be relevant to the Doctor's Scotland Yard-sponsored investigations. Chang has been listening in... but when he returns to the secret chamber, he's dismissed from Weng-Chiang's service. Weng-Chiang then feeds on the woman's distilled essence...
■ ... in Holmes' grisly imagining, not by means of a video effect, but via a blatant transfusion – the villain inserting a drip feed, connected to the life-draining Chamber, into a vein on his raddled arm.

The Doctor hears a giant rat approaching down a sewer tunnel, on Leela's tail. He readies his weapon – but the rat bites on Leela's leg...
■ Although a real rat, shot on a model Sewer set, was seen on screen (climbing over a grille in Part One, for example), the physical interaction here between Leela and the giant rat made the construction of a man-sized rat costume, worn by Stuart Fell, a necessity – its manufacture and fitting being one of the behind-the-scenes activities filmed for BBC2's *The Lively Arts* documentary *Whose Doctor Who*, broadcast Sunday 3 April 1977. That costume is now notorious; for director Maloney, speaking to **DWM** in 1993, then BBC Head of Serials Graeme MacDonald "really put his finger on it, finally. He said we should have greased the rat, that was what was wrong. The rat was good physically and had the right shape, but it was too fluffy..."

PART FOUR
FIRST BROADCAST: 19 MARCH 1977

The Doctor shoots the rat. Leela reports her failure to kill Chang's 'Lord', who "lives in a cave beneath the theatre" – but the sound of another rat causes the pair to retreat.
Chang greets Jago at the Stage Door – informing him that tonight, he will be appearing without Mr Sin, who is "indisposed".
■ Why is Chang now outside the Stage Door? The last time we saw him, he was retreating back through the cellar, into the theatre. (Quite some time has passed since the Doctor shot the rat, we presume.)

At Litefoot's, the Doctor examines the time cabinet, which can only be opened by a key of the correct molecular combination.
■ The cabinet, we're told, was given to Litefoot's mother by "his highness, T'ung-Chi", some time before the family returned to England in 1873 – a reference to the Tongzhi Emperor, tenth in the Qing Dynasty (regnal period 1856-75).

Jago tells Casey he expects the Doctor to be present at tonight's show – but Chang has overheard. Beneath the theatre, Weng-Chiang is packing items into a carpet bag when Chang tells him he will kill the Doctor to prove his worth...
With the Doctor and Leela having taken a box, Jago sends Casey down to the cellar, to set the trap door for Chang's act.
■ Based on no evidence at all, Jago describes "secret investigator" the Doctor as "a man of a thousand faces" – so he's clearly already decided the Doctor is a Sherlock Holmes, noted for his mastery of disguise and make-up. Next episode, he'll tell Litefoot that in his opinion the Doctor solves half Scotland Yard's cases "and then lets them take the credit for it"; and how "A fleck of mud here, a speck of paint there" are clues that speak volumes to the Doctor...
■ On the other hand, the master of make-up *actually* known by the 'thousand faces' epithet was none other than silent era Phantom Lon Chaney – as proven by the title of the James Cagney-starring biopic, *Man of a Thousand Faces* (1957)!
■ Meanwhile: Litefoot is back at home, reading (as Holmes specified) *Blackwood's Edinburgh Magazine* – the February 1892 number, in fact. Published between 1817 and 1980, *Blackwood's* was noted for its publication of terror tales, feted by none other than Edgar Allan Poe (1809-49).

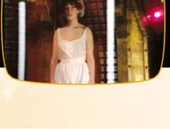
Lettie Randall, a Singer (Penny Lister), leads the crowd into a sing-song...
■ ... of *Daisy Bell (Bicycle Built For Two)* – like Litefoot's magazine, dating *Talons* to 1892 or after, when music hall singer Katie Lawrence (1868-1913) first performed the number, written by Harry Dacre (1860-1922).
■ Penny Lister was briefly a member of the Ladybirds, who provided backing vocals for a great many light entertainment shows of the 1970s. The Palace orchestra, meanwhile, is conducted by Dudley Simpson (seen also in Part One) – at this time, the series' usual incidental music composer.

Weng-Chiang emerges into the cellar... where he moves towards the terror-stricken Casey.
On stage, Jago introduces the next act: Chang.
■ Jago's alliterative announcements swiped the stage spiel of Leonard Sachs (1909-90) – later Borusa in *Arc of Infinity* (1983), but far more famous as the cod compere of the BBC's long-running music hall revival show, *The Good Old Days* (1953-83).

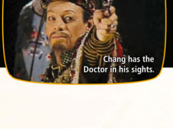
The magician throws the Doctor a pack of cards, and asks him to pick one. With the Ace of Diamonds returned to the pack, Chang levels his revolver at the Doctor's face... and shoots his 'magic bullet' through the chosen card. Next, Chang invites the Doctor to join him on stage... ►

Leela helps herself.

A victim of Magnus Greel.


Organic distillation.

The Doctor warns Leela to keep off the gin.


Chang has the Doctor in his sights.

◄ ■ Chang doesn't touch the cards after the Doctor makes his selection – and given that dialogue in Part Two established that the Doctor is immune to Chang's 'mental powers': well, how was it done?
■ Chang wasn't the 'Original Chinese Conjurer' – that label belonged to two rival magicians of the era, both of whom claimed it for themselves! On the one hand, Ching Ling Foo, stage name of the genuinely Chinese Zhu Liankui (1854-1922); on the other, Chung Ling Soo, the adopted identity of Brooklyn-born magician William Ellsworth Robinson (1861-1918), who stole Ching's act. Like Chang, 'Chung' was known for a bullet trick; unlike Chang, he made himself the target – and (literally) died on stage at the Golders Green Hippodrome, when his 'firing squad' set-up went disastrously wrong.

Outside Litefoot's house, a police sentry falls victim to a Coolie's hatchet. As the Professor naps, Mr Sin emerges from the laundry basket in the hall.

With the pagoda-like 'Cabinet of Death' installed on stage, Chang asks the Doctor to step inside – but he walks straight through its false back. Chang's assistant Lee (Tony Then) stands in.
■ As scripted, Lee held the Cabinet door open for the Doctor, but the Doctor contrived to nudge Lee inside the Cabinet instead – a sequence of events retained by Dicks: 'Instantly the Doctor turned and locked the doors, and turning to the crowd he gave an exaggerated bow.'

As Chang begins to insert swords into the cabinet, Lee emerges through the trap door in the cellar, cowering at the sight of Weng-Chiang.
■ Here, the Target telling paves the way for Part Five, with Weng-Chiang instructing the cringing Lee: "'The sacred things in the secret chamber must be taken to the House of the Dragon... Summon your brothers of the Tong to help you.'"

Chang extracts the swords slotted into the Cabinet, then asks the Doctor to open it; Casey, dead of fright, falls out onto the boards.
■ In the silent *Phantom*, scene-shifter Joseph Buquet is also found dead, a victim of 'Opera Ghost' Erik. Identifying the hidden entrance into the Phantom's lair, scary-eyed secret policeman Ledoux (Arthur Edward Carewe) later discerns: "'The discovery of this trap-door cost Joseph Buquet his life.'"

As the curtain falls, Chang rushes to Weng-Chiang's chamber, but finds it empty.
■ How on Earth did Weng-Chiang contrive to clear out all his stuff unnoticed? For one thing, the Distillation Chamber wouldn't have fitted through the false flagstone to the cellar, unless dismantled first. We can only presume that he's had his Tong followers transport his gear through the sewers...

"You've been left to carry the can, Chang," says the Doctor – who stops the magician from taking a poison pill.
■ A white poison pill, note – whereas the scorpion venom pills seen in Parts One and Five are red...
■ Thinking about it: is this the reason why (as we'll soon discover) Weng-Chiang has kept a wardrobe full of the missing girls' clothes – to incriminate Chang, should the need arise?

Chang explains how Weng-Chiang first appeared to him "in a blazing cabinet of fire." He nursed him for many months – but soldiers took the cabinet, and ever since they have sought to recover it. Jago's arrival distracts the Doctor and Chang rushes for the sewer gate. Soon, Chang's distant scream confirms that a rat has caught him.
■ Here, Jago refers to "the celestial Chang" – 'celestial' being an old word for 'Chinese'. The Doctor's mention of Chang's "epicanthic eyebrows" is meaningless – the so-called 'epicanthic fold' is a feature of the *eyelid*, typically seen in peoples of East and Central Asian origin.

The Doctor and Leela head off back towards Litefoot's house, and the Cabinet – not realising that it is tied to the back of a cab driven away by Weng-Chiang, who howls in triumph.
■ Similarly: in the silent *Phantom*, when Lon Chaney's character at last acquires the object of his heart's desire – in his case, operatic understudy Christine Daaé (Mary Philbin) – he drives it away in a horse-drawn carriage, cackling in open-mouthed triumph...! (Only then, he overturns it, and gets chucked in the Seine by a torch-wielding mob: 'Finis.' *Our* story is far from over, however...)

The Doctor and Litefoot risk the wrath of Mrs Hudson.

"Is not rat. Is hamster."

> 'The Doctor's mention of Chang's "epicanthic eyebrows" is meaningless...'

PART FIVE
FIRST BROADCAST: 26 MARCH 1977

Returning to Litefoot's, the Doctor and Leela find the Professor unharmed; he describes how "dozens" of "Tong-wallahs" stole the Cabinet.
■ Plainly, Litefoot exaggerates the numbers, but his sighting of Sin proves that he couldn't, in fact, have been asleep throughout the attack. Quite how he survived, however – or, indeed, *why* he was allowed to survive – is never explained. (Perhaps he did wake up – but feigned sleep, one eye half open?)
■ "Elementary, my dear Litefoot," says the Doctor – paraphrasing wordage that notoriously features nowhere in the canon of Sherlock Holmes stories authored by Arthur Conan Doyle. Descending from "Oh, this is elementary, my dear fellow," a line given in William Gillette's hugely influential four-act play *Sherlock Holmes* (1899), the more familiar "Elementary, my dear Watson" was first uttered on screen in the first Holmes film to utilise sound – *The Return of Sherlock Holmes* (1929).
■ But here's the important point: the Doctor is comparing Litefoot to Holmes' biographer and best friend, Dr Watson. That, evidently, is the reason why Terrance Dicks tells us not just that Litefoot went into medical practice following a spell in the Army, he specifies that Litefoot 'had seen service on the North-West Frontier' – *ie*, in Afghanistan; quite feasibly during the same Second Anglo-Afghan War of 1878-80 from which the wounded Watson had recently returned when he first encountered Holmes, causing the latter to observe, famously: "'You have been in Afghanistan, I perceive...'" (in *A Study in Scarlet*, 1887).

■ All of which raises the intriguing prospect: might Litefoot and Watson have been in the same Army medical corps? Might they even have met...?

Going by the time of its disappearance from history, Sin must be the Peking Homunculus, asserts the Doctor – a device controlled by the brain of a pig, built around 5,000 AD as a toy for the children of the Commissioner of the Icelandic Alliance. When the pig part took over, it almost caused World War Six...
■ In the transmitted version, the Doctor doesn't know exactly what "went wrong" with the Homunculus. In Dicks' novelisation, however, he knows that the creature was "presented as a gift to" the Icelandic Commissioner – but that "in reality it was an assassination weapon", and its slaughter of the Commissioner and all his family actually "set off" World War Six.
■ With its swinish instinct dominant, claims the Doctor, the Homunculus "revels in carnage". As scripted, he continued: 'When a puppet pulls the strings, there is no sanity left...'

Weng-Chiang is now stationed in the 'House of the Dragon', its main Room dominated by a great dragon statue. Coolies wheel the Cabinet in, but Weng-Chiang's carpet bag is missing – left in the Palace cellar by Lee, who's forced to swallow a poison pill for his failure.
■ As scripted, poor Lee was repeatedly kicked by Weng-Chiang – before the villain drew out his 'Multishot Staser' and blasted him dead.
■ Dicks specifies that the hapless Lee didn't simply forget the all-important bag: "Lord, there was much trouble when the body of the man Casey was found. Many people came to the cellar. I fled. The bag was left behind."

The basket in which Sin was smuggled into Litefoot's came from the Limehouse Laundry, sees the Doctor – who fears the destructive consequences for that district, with the zygma energy that powers the Cabinet fully stretched.

In the Palace cellar, Jago finds the lost carpet bag – but the sight of a hand clawing its way out of the secret chamber causes him to flee. While the Doctor and Leela enter the attic of the Laundry by the skylight, Jago brings the bag to Litefoot – whose name the police had given him.
■ Lost from the rehearsal scripts, an additional Jago speech, emphasising his kinship with the Doctor: "In our brief acquaintance I've become greatly devoted to the man. When I warm to a fellow I'll stand by him through thick and thin. That's what built the Empire, eh? British loyalty and courage. Steadfast in the face of the foe, eh?"

Unable to discern the purpose of the paraphernalia within, Litefoot proposes they keep watch on the theatre – thinking "we might get a chance to nab this fellow, should he return."

Meanwhile, the Doctor and Leela exit the locked attic room...
■ ... by pushing out the key from the inside, and allowing it to drop onto a sheet of paper that the Doctor then drags under the door – a refinement worked out in rehearsals, since Holmes' original simply had the Doctor picking its rusty lock.

... and enter an Opium Den. They find Chang – smoking 'pipe of poppy' to dull the pain caused by the loss of one leg to the rat. Chang came here to destroy the "false god" who caused him to lose face – but Weng-Chiang has retreated to the House of the Dragon, his fortress. "Beware the eye of the dragon, Doctor," Chang warns – then expires, after touching the Doctor's boot to indicate the House's location.
■ Holmes appears to have again turned to his trusty *New Larousse Encyclopaedia of Mythology* for Chang's dying vision of his ancestors walking to greet him from the Palace of Jade. On page 402, he'd have noted the description of the Chinese Paradise, ruled over by the Queen-Mother Wang, who lives in a palace on top of the K'un-Lun Mountain: 'it has nine storeys and is built entirely of jade...' Chang's "golden bridge of the gods" is one of three bridges spanning the River How Nai-ho: 'One bridge is in gold for the gods, one in silver for the souls of virtuous men, and the last for undeserving or criminal souls...' But it's not up to Chang whether or not he crosses that golden bridge: that decision will be made in the Court of the first Yama-King, where the souls of the dead will see the sins of their former life reflected in the Mirror of the Wicked. Ultimately, the tortures of Hell will be tailored to reflect the crimes of the guilty... so isn't it rather more likely that multiple murderer and bogus tradesman Chang will be spending at least some of his afterlife being skewered by swords in a Cabinet of Death?
■ In Holmes' script, the Doctor arrived at the meaning of Chang's 'Chinese puzzle' right away – wondering if by touching his boot the dying man was directing him towards 'Boot Street? Boot Lane? Boot Alley?' Added Leela, seemingly oblivious to the implied black joke: 'Boot Hill?'

Ho (Vincent Wong) reports that Weng-Chiang's bag, which contained the key to the Time Cabinet, could not be found at the theatre.
■ Oddly enough, Vincent Wong twice played a member of the Tong of the Black Scorpion – having featured as their assassin in *It Ain't Half Hot Mum*!

Looking down into the street below, Weng-Chiang sees Jago and Litefoot – and realises that they must have followed Ho from the Palace.
■ Jago's face is obscured in Weng-Chiang's view of the street below, taken along with the other Clink Street set-ups – to avoid hiring Christopher Benjamin for this one film shot of his character! Instead, one Ronald Musgrove stood in.
■ Weng-Chiang's reasoning – that the men in the street (who could be anyone) must have followed Ho from the theatre, *ergo* they must have the bag – is suspect, to say the least! Dicks attempts to make this more logical by having Weng-Chiang recognise Jago, and so conclude: "They *expected* you to return to the theatre, and were waiting – *which means they have found the bag!*" ►

MR SINOPHOBIA?

In November 1980, the Chinese Canadian National Council for Equality persuaded TVOntario to cancel a planned screening of *The Talons of Weng-Chiang*, citing its 'dangerous, offensive, racist stereotyping'. Council president Joseph Wong described how the serial included 'everything from an evil Fu Manchu character to pigtailed coolies and laundrymen who submissively commit suicide on their master's orders...'

Such a response should have come as no surprise. The Fu Manchu character had been controversial for nearly 50 years, ever since *The Mask of Fu Manchu* (1932) became the subject of an official complaint from the Chinese Embassy in Washington – not unreasonably, given that Fu was seen whipping up his fanatical supporters with entreaties to "Kill the white man and take his women!" In 1950, the BBC rejected the possibility of a Fu radio serial for fear of causing offence; not long after, NBC declined to take a Fu TV pilot to series after potential sponsors took fright; and in 1972, MGM's re-release of *Mask* was protested against by the Japanese-American Citizens League, who labelled it 'offensive and demeaning'.

So objections to the Fu Manchu stereotype are not a modern phenomenon. But those 'pigtailed coolies and laundrymen' are equally troubling. All of *Talons*' Chinese characters are gulled, blindly obedient killers, and we have to wonder at how easily this could have been adjusted. With a restaurateur named 'Mr Sin', scenes set in 'Talon Street' and a giant crab lurking in the sewers of Limehouse, *Frenzy of Tongs*, an episode of horror film parody series *Dr Terrible's House of Horrible* (2001), simultaneously spoofed both Sax

Rohmer and Robert Holmes – a fact revealing in itself. But here, police sergeant Rohmer (!) was shown to be a member of the 'Red Crab Tong', in league with the ghastly 'Hang Man Chang'; meanwhile, Inspector Fong proved an invaluable ally to gentleman adventurer Nathan Blaze.

The Fact of Fiction doesn't presume to claim that *Talons* would no longer be 'dangerous, offensive, racist', even if Litefoot's housekeeper Mrs Hudson had been a 'Mrs Hu', there to fill in the history of the Time Cabinet; and if PC Quick had turned out to be a Tong traitor. But it'd have been more nuanced, at least. More humane. More like *Doctor Who*.

Whose turn is it to wear the dress this episode?

Scorpion venom!

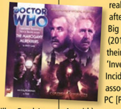
Litetfoot was out of toilet paper.

Greel has spent too long in the sun.

BEFORE AND AFTER

Dramatised by Marc Platt, Magnus Greel's fifty-first-century back-story is explored in *The Butcher of Brisbane* (2012), a Big Finish-produced audio prequel/sequel leading up to that "final advance on Reykjavik" – with the Fifth Doctor (Peter Davison) being mistaken by Greel (Angus Wright) for one of the Time Agents he'll later fear!

Some years after the events of *Talons*, Jago and Litefoot will again encounter the Fourth Doctor (Tom Baker), now accompanied by the First Romana (Mary Tamm), in the audio *The Justice of Jalxar* (2013). That same Doctor/companion team, along with robot dog K9, also features in David A McIntee's *Missing Adventures* novel *The Shadow of Weng-Chiang* (Virgin Publishing, 1996): set in 1930s Shanghai, here Li H'sen Chang's daughter Hsien Ko has recovered and reactivated Mr Sin – and is planning a temporally complicated revenge on her father's killer, Greel. In 1894, according to Mark Morris' BBC Books novel *The Bodysnatchers* (1997), the Eighth Doctor joins forces with Litefoot alone, uncovering a Zygon spaceship under the Thames.



At the time of *Talons*' production, the team speculated that Jago and Litefoot might be deserving off a spin-off series of their own. More than 30 years later, after Christopher Benjamin and Trevor Baxter had featured together in the *Companion Chronicles* audio adventure *The Mahogany Murderers* (2009), that series became a reality; beginning not long after the events of *Talons*, Big Finish's *Jago & Litefoot* (2010–present) documents their joint career as 'Investigators of Infernal Incidents', sometimes in association with the former PC [Percival] Quick (Conrad Asquith), now a Sergeant. Spoilers follow! In Series Five (2013), the pair re-encounter first a reactivated Mr Sin (in *The Bloodchild Codex*); then, back at the House of the Dragon, his reconstituted master, Greel (in *The Last Act*). Having used Greel's Cabinet to return to their native time, their adventures continue – with Series Ten currently in production.

◄ **Four Tong members accost Jago and Litefoot...**
■ Jago invites the Prof to "adjourn for liquid refreshment. Decorate the mahogany" – the latter phrase, inserted in rehearsals, being an early twentieth-century American expression meaning 'to lay money on the bar'.
■ The backgrounded 'Dining Rooms' sign, promising 'Eel Pies', seems to indicate that the House of the Dragon was, or is, a restaurant. (Conversely, Dicks has it that the House is just that – a 'big detached house' in a "thoroughly respectable" suburban area.)

... and bring them before Weng-Chiang, who throttles Jago until Litefoot admits that the bag is at his house. There, the Doctor finds the bag, and the fragile 'trionic lattice' within.
■ The fact that the fire has burned down suggests that Litefoot has been gone a long time, observes the Doctor – one of only two properly (Sherlock) Holmesian deductions he makes in the course of the story, the other being his realisation back in Part Two that PC Quick lingered awhile at Nellie Gussett's, from the smell of booze on his breath.

Detained in a Kitchen Lock-up along with two drugged teenage girls, Jago and Litefoot use a Dumb Waiter to transport themselves from the basement... but are recaptured.
■ Litefoot wonders what unspeakable horror may lie behind the villain's mask; "Well, he's not exactly a dobbin masher with it, is he?" rejoins Jago. 'Dobbin masher'?! Well, the *Cassell Dictionary of Slang* (1999) gives 'to mash' as an American theatrical term of the late nineteenth century, meaning 'to flirt with, to succeed in seduction'; presuming that the horsey 'dobbin' is interchangeable with the more polite 'filly', we get 'ladykiller', or something very like it!
■ The Prof cites "'He that is down need[s] fear no fall'" as a quotation from 'Bunyan'; it's the first line of the Shepherd Boy's song from the Second Part of John Bunyan's allegorical *Pilgrim's Progress* (1684), heard by the pilgrims in the Valley of Humiliation.
■ Plainly, this whole 'foiled escape' sequence was padding – inserted after rehearsals, when the episode was found to be underlength.

Back at Litefoot's house, Leela and the Doctor gather up items to use as weapons. Alone in the dining room, Leela is trying out a golf club when a pair of hands reach out from behind the drawn curtains... and Weng-Chiang tries to clamp a pad over her mouth. Leela pulls at his mask – and exposes a grotesquely disfigured face.
■ Holmes' directions described 'a distorted jumble of features... a face from a Picasso nightmare' – referencing, for example, the fragmented and dislocated features of *The Weeping Woman* (1937).
■ Part Two of Robert Banks Stewart's *Foe from the Future* storyline ended with the Doctor ripping off the leather mask worn by sinister Grange owner Jalnik – 'exposing a face that is a human travesty...'
■ Significantly, the silent *Phantom of the Opera* includes a very similar (and very famous) sequence, in which singer Christine tears away the 'human' mask concealing the congenitally hideous features of mad Erik, the Phantom: "Feast your eyes – glut your soul on my accursed ugliness!" he declares.
■ Until this point, Christine has known the Phantom only as the strange tutor who speaks to her through the wall of her dressing room; and how is he referred to, repeatedly? Why, as her 'master': "... you must forget all worldly things and think only of your art – and your master!" says the Phantom; "My master has spoken..." says Christine; "Who is this mysterious master who makes you bow to his command?" asks her lover, Raoul. It's not so surprising to learn that Holmes originally intended his masked menace to be exposed as exactly that – the Doctor's Time Lord nemesis the Master, last seen escaping Gallifrey in his TARDIS at the end of *The Deadly Assassin* (1976), a few months earlier. Producer Philip Hinchcliffe, however: "didn't want to go down the route of having the Master turning out to be the villain again. Even so, in the finished story all the clues are there that quite clearly point to the fact that it should have been him." Indeed: for 'time cabinet', read 'TARDIS'; in Part Six, Greel refers to Leela as "the first morsel to feed my regeneration"!

Greel's plans reach fruition.

PART SIX
FIRST BROADCAST: 2 APRIL 1977

Ho enters, propping up the now-unconscious Leela while Weng-Chiang re-covers his face and awaits the Doctor – who returns to find himself surrounded by Tong members, and Sin.
■ "There's a Boot Court near the river, less than a mile from here – look," says the Doctor, pointing at the street map he's found. But since Litefoot's home is clearly located somewhere on the city's suburban fringe, within a searchable radius of the Palace, the river he mentions can't be the Thames – which has to be three or four miles away, at the very least. Perhaps he means the covered-over Fleet? If Litefoot's house isn't far from Hampstead, as we've suggested, Boot Court could just about be somewhere in the vicinity of Camden Lock. (Then again, it's largely academic, given that we're never told whether or not Boot Court really *is* the solution to Chang's puzzle.)

"Six across. Five letters. 'Time travelling lunatic'."

"I prefer Chinese checkers."

Leela feels the ooperzootics coming on.

Litefoot is left holding the hot potato.

Mr Sin makes a pig of himself.

> 'Sin appears to flinch when the Doctor brings his foot down on the lattice.'

The villain gives the Doctor three seconds to surrender the lattice, or Sin will knife Leela...
■ This was the scripted Part Five cliffhanger, Maloney likely intending to freeze the action at the moment of Sin's knife thrust – as he'd done with various other episode endings, most recently the controversial *Deadly Assassin* Part Three. In post-production, however, this final instalment was found to be under-running, so the director was forced to make up the shortfall by cutting out of the previous episode sooner than planned.

The Doctor produces the lattice, promising to hand it over at the House of the Dragon, once Jago and Litefoot are released. Left behind, Leela picks up a carving knife, and heads after them.
■ Terrance Dicks modifies matters so that as Greel sweeps out, the Doctor steals a glance at Leela: 'Her eyes opened and she looked steadily at him for a moment, and then closed them again.' She's shamming unconsciousness, then – and he's expecting her to follow on.

Led into the Dragon Room, the Doctor reveals to Weng-Chiang that he recognises the Homunculus – since he was "at the final advance on Reykjavik", in the fifty-first century. Weng-Chiang reveals his true identity: he's Magnus Greel, the Minister of Justice, whom the Doctor knows as 'the Butcher of Brisbane' – a war criminal.
■ Dicks fills in some of the blanks in the back-story, with the Doctor remembering: 'Greel had created the murderous homunculus with the deliberate intention of triggering off a World War. When the conflict had erupted, Greel and his allies were ready. For a time the Supreme Alliance, a league of ruthless dictators, had ruled most of the Earth. Finally an alliance of their victims had risen against them, crushing them at the terrible battle of Reykjavik...'

Using the zygma beam to escape, Greel became the first man to travel in time, suffering a temporal distortion of his metabolism in the process...
■ ... this being the exact same misfortune suffered by *The Foe from the Future*'s Jalnik, the first man to travel back in time from 4,000 AD – only 'something went wrong with the molecular transfer in his case, hence the malformation of his face...'

Jago and Litefoot are led in – but the Doctor has failed to notice that Sin has clambered inside the huge dragon. Hit by laser beams from the dragon's eyes, the Doctor collapses – and Greel retrieves the lattice. The Doctor and his friends are led away... but Leela has contrived to sneak inside the building. Greel sets the lattice into position on the Cabinet, which opens.

In the Kitchen, the Doctor comes to...
■ "There's a one-eyed yellow idol to the north of Kathmandu/There's a little marble cross below the town...' begins the Doctor, quoting *The Green Eye of the Little Yellow God* (1911), a poetic monologue that tells the tale of a young British officer who steals an emerald 'eye' from a golden statue and pays with his life. It's not reasonable for Litefoot to wonder if the as-yet-unwritten poem is by Rudyard Kipling (1865-1936), best known prior to *The Jungle Book* (1894) as the author of *Plain Tales from the Hills* (1888). The Doctor is wildly wrong, however, in attributing the ballad to "Harry Champion, 1920" – a purveyor of plebeian sing-alongs such as *I'm Henery* [sic] *the Eighth, I Am* (1910) and *Any Old Iron* (1911), and a West End star by 1890 – as Jago would know! In fact, *The Green Eye...* was written by J Milton Hayes (1884-1940) for music hall monologist Bransby Williams (1870-1961).
■ The two Young Girls in the Kitchen have been forced to drink "The Broth of Oblivion... Chinese soup," observes the Doctor – adding, in Holmes' original, 'More Mickey Finn than shark's fin.' The Broth of Oblivion is another element likely distilled by Holmes from his *New Larousse Encyclopaedia* – which tells us that *Mi-hun-t'ang*, to give the Broth its proper name, is 'compounded by the Lady Meng, who lives in a house just inside the exit from Hell. All souls which pass her door on the way to the Wheel of Transmigration have to drink it... Under its influence the souls forget their former life, their existence in Hell and even their speech...'

Realising that Greel's men will return to take away the two drugged girls, the Doctor begins to concoct an escape plan – using a mattress cover, a bucket of water and a gas pipe.
■ Perhaps mindful of how the 'Molotov cocktail' scene in *The Seeds of Doom* (1976) had proved incendiary (see **DWM** 452), added detail concerning the manufacture of the Doctor's 'gas bomb' was dropped during rehearsals...

Greel promises Sin that he can kill the Doctor once his knowledge of the zygma experiment has been drained; after feeding on the girls, Greel will re-enter the reprogrammed beam. Leela seizes her opportunity to attack him – but Tong members grab her.

In the Kitchen, the Doctor has made a balloon, filled with gas; as Greel's henchmen arrive to fetch the girls, he blows the door off.
■ (... but if you *are* planning to make a gas bomb at home, don't forget to seal your mattress cover with wax – melted down from sticks of greasepaint, fortuitously found about the person of any Victorian theatre manager you happen to be with...?)

In the Dragon Room, Greel has just begun to drain Leela's life essence when the Doctor arrives, hurling a hatchet into the machinery. He releases Leela – but he and his friends come under fire from Sin, still installed in the dragon.
■ Here, a scripted Litefoot/Doctor exchange was lost: "What is that weapon?" asked the Professor; "Light Amplified..." began the Doctor (a variation, presumably, on 'Light Amplification by Stimulated Emission of Radiation' – *ie*, 'laser'). He then broke off: "Professor, at this range it doesn't matter!"

The crazed Homunculus begins to shoot away their cover – then cuts down Ho and other Tongs. Leela reaches for a dropped gun. Sin listens as the Doctor tells Greel that triggering the zygma beam at full stretch will cause a huge implosion. Sin fires at Greel and the Cabinet, but Leela's bullets cause his laser fire to be cut. The Doctor seizes the chance to bundle Greel inside the distillation chamber, and causes the villain to be reduced to nothing.
■ The red Chamber video effect dissipates as Greel's corpse slumps to the ground – but how can it have functioned at all, since the Doctor's thrown hatchet caused Leela's distillation to be aborted?
■ Dicks attempts to account for Greel's demise in the kaput Cabinet by suggesting that the villain is electrocuted in its workings: 'There was a blaze of fierce blue sparks, a muffled explosion. Blasted from the cabinet, Greel crashed to the ground.'
■ The climax seen on screen was arrived at in rehearsals. As Holmes had imagined it, however, Greel went for the Doctor with a Derringer, and the pair wrestled over and over on the floor until the gun went off – the villain having taken a 'bullet through his black heart', as Litefoot later put it.
■ Greel was a "foe from the future", the Doctor tells Jago – Holmes dropping in the title of the story that *Talons* replaced! (In 2012, Stewart's aborted storyline was adapted for Big Finish's *Lost Stories* audio range – it's part of *The Fourth Doctor Box Set*.)

Sin attacks Leela – but the Doctor smashes the Homunculus to the ground, and pulls out its fuse. Finally, he shatters the trionic lattice.
■ The deactivated Sin appears to flinch when the Doctor brings his foot down on the lattice – so can we really assume the Homunculus is dead...?

Jago and Litefoot walk with the Doctor and Leela to the TARDIS. Soon, the police box vanishes. "Good trick, eh?" says Jago. "I venture the great Li H'sen Chang himself would have appreciated that..." DWM

FURTHER INFO

DVD
COMPANY 2lentertain
YEAR 2003 [deleted]/2010 [Special Edition]
CAT NO BBCDVD DVD2806 (A)
AVAILABILITY Out now

VIDEO

COMPANY BBC Video
YEAR 1988
CAT NO BBCV 4187
AVAILABILITY Deleted

NOVELISATION

COMPANY WH Allen & Co Ltd/Target Books
YEAR 1977
BOOK NO 61
AUTHOR Terrance Dicks
AVAILABILITY Out of print

AUDIO BOOK

COMPANY BBC Audio
YEAR 2013
READ BY Christopher Benjamin
AVAILABILITY Out now

SCRIPT BOOK

COMPANY Titan Books
YEAR 1989
EDITOR John McElroy
AVAILABILITY Out of print

RELATIVE DIMENSIONS

Doctor Who is now being enjoyed by a whole new generation. But it feels different this time...

I visited #BoscombePoliceBox
Dorset Police

URGENT CALLS...

A working police box returns to a British high street, bringing joy to one family of *Doctor Who* viewers...

BY **JACQUELINE RAYNER**

We are a family of habit, and one of our nicest traditions is to trundle down to Bournemouth every Easter to stay with my lovely mother-in-law (if any burglars are reading this, beware: we leave a very fierce couple of guardcats behind us. Also, at a push, some guard guinea pigs and guard gerbils. The guard goldfish, I have to admit, probably won't trouble you much). Long-time readers may possibly recall that I was unable to take the trip with the rest of my family last Easter, thankfully this year we were all together (even more thankfully as this year there wasn't even any new *Doctor Who* on telly to sustain me).

Now, very close to Bournemouth there happens to be a town called Boscombe, and in Boscombe a brand new police box was recently unveiled. Annoyingly the grand opening of the Boscombe police box had taken place the week before we arrived, but you won't be surprised to learn that we still decided it was worth a visit. Actually, that day turned into a bit of a TV-related sightseeing trip, as we were first conveyed to Ringwood Health and Leisure Centre, a place I've wanted to go to since passing signs to Ringwood on my first visit to Bournemouth well over a decade ago, knowing it to be the filming location of my favourite ever sitcom, *The Brittas Empire*. Quite why I found it exciting to stand outside a (closed) leisure centre peering in at the empty swimming pool and posing for photos by the fire escape I found rather hard to explain, but as mother to my husband, my mother-in-law is used to the slightly irrational desires of those of us who have a deep interest in telly stuff. So, anyway, I can now cross 'visit Whitbury New Town Leisure Centre' off – well, I don't particularly want to call it a 'bucket list' as I have a superstitious dread of being struck dead the second I tick off the last item. (I'm not really superstitious. I am a perfectly rational human being who just happens to not walk under ladders because I am extremely clumsy and would probably knock over the ladder and get a paint pot on my head like in a sitcom) But anyway, leisure centre – tick. Sorry, that sentence got away from me a bit, as the Tenth Doctor once said.

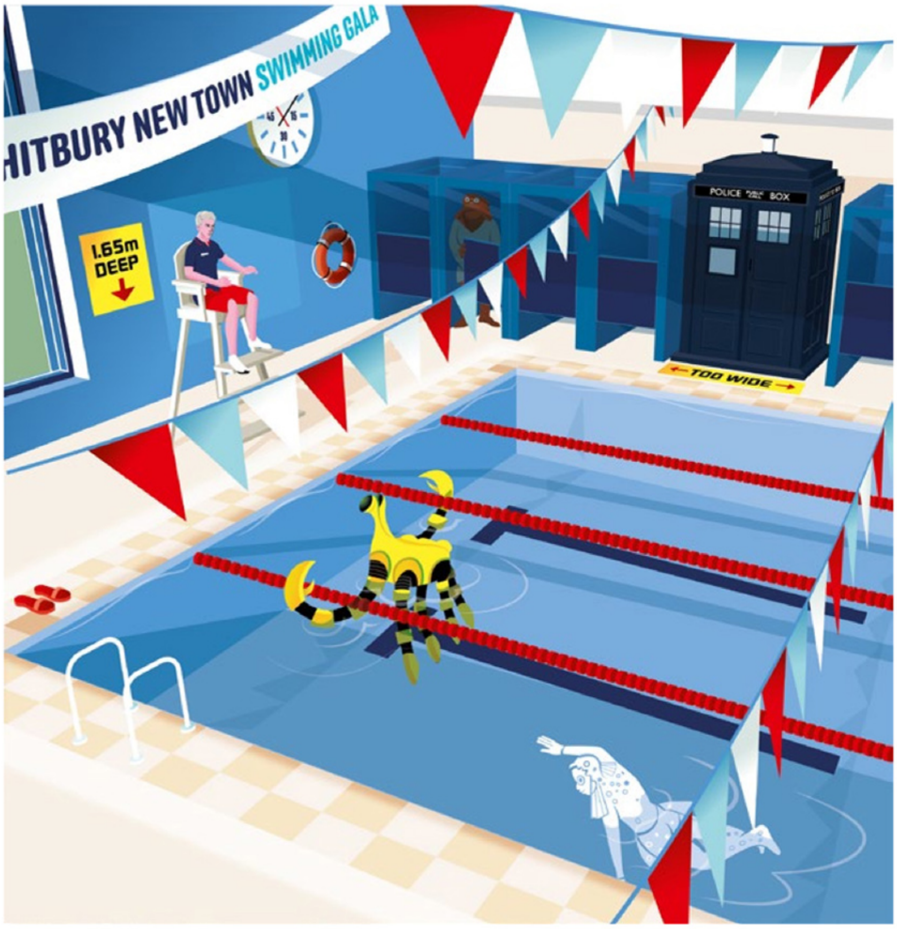

HITBURY NEW TOWN SWIMMING GALA
1.65m DEEP
POLICE BOX
TOO WIDE

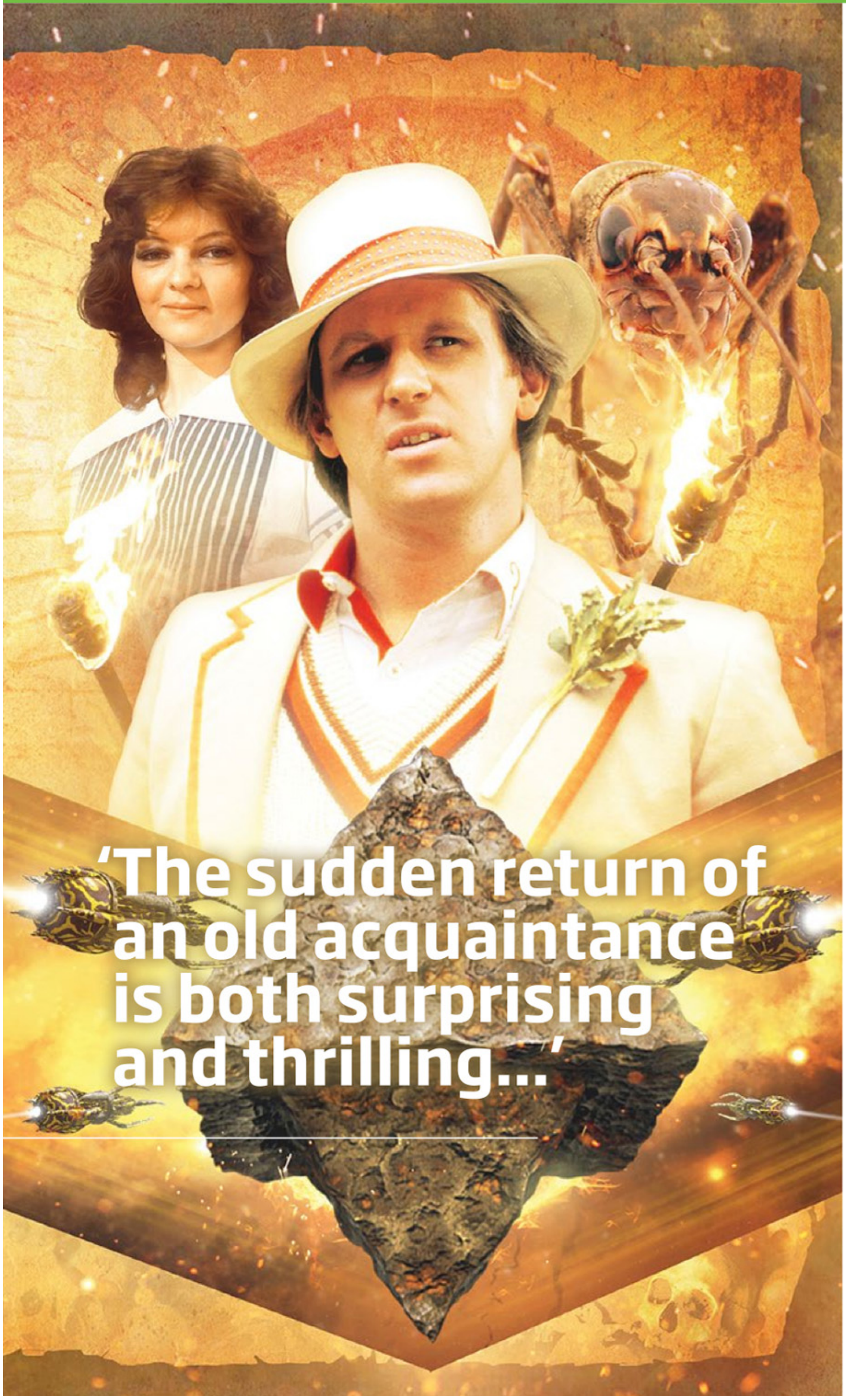
ILLUSTRATION: **BEN MORRIS**

Anyway, after that we went off to see the police box. It was rather good (if dimensionally somewhat wider than the prop we're used to), and we were given a warm welcome by an extremely lovely police officer who gave each twin an 'I Visited Boscombe Police Box' sticker, offered to move aside so they could have their photo taken in front of the box, and even let them have a look inside (there was a little desk and a heater and a defibrillator). It's a brilliant idea: not only making the police presence more visible, but also making the police much more approachable for children by associating them with the Doctor. Fab stuff! Also, just think of all the children whose hearts will skip a beat as they round a corner and spot a police box standing there...

> **'Just think of all the children whose hearts will skip a beat as they round a corner and spot a police box standing there...'**

I distinctly remember being on a coach on the way to a school trip – although the nature of the trip itself escapes me – with my horse-mad friend pointing out the interesting equines we drove past, while I grumbled that it was all right for her, but you never saw a field full of TARDISes (unless you count those blue portaloos, which can just about pass at a great distance with your eyes half-shut). I suppose it wouldn't actually have been impossible for me to spot a police box 'in the wild' on an early 1980s school trip, but the 80s and 90s were really police box wildernesses, with the actual, real, functional things having been almost entirely phased out and the entrance to the Longleat *Doctor Who* exhibition being pretty much the only *Doctor Who* related one you ever came across. When husband and I visited Longleat back in 2004, shortly after the exhibition had been closed and replaced with 'Old Joe's Mine', we found that by a strange and bizarre coincidence the mine entrance looked exactly like a police box painted white. Pretty spooky. Although not as spooky as the – shall we say 'disproportioned'? – paintings of Tegan and Turlough (from memory, they strongly resembled the 'saved' Miss Evangelista) on a *Doctor Who* ride that came to our local carnival and was probably the only other TARDIS-related thing that I encountered in real life back in the 80s. If I'd rounded a corner and came across those paintings unexpectedly, I think I'd still be having nightmares to this day... **DWM**

TELEVISION
DVD
AUDIO
BOOKS



> 'The sudden return of an old acquaintance is both surprising and thrilling...'

Tomb Ship

AUDIO DRAMA Big Finish
WRITTEN BY Gordon Rennie and Emma Beeby
STARRING Peter Davison (the Fifth Doctor), Sarah Sutton (Nyssa), Eve Karpf (Virna), Amy Ewbank (Jhanni), James Hayward (Hisko), Jonathan Forbes (Heff), Ben Porter (Murs)
RRP £14.99 (CD), £12.99 (download)

Peter Davison doesn't look very much like Harrison Ford, even if you squint a bit. But in this latest adventure, he's reluctantly forced to play Indiana Jones when the TARDIS arrives inside an impossibly old pyramid in space that apparently contains a fabulously rare treasure.

Unfortunately for the Doctor and Nyssa, they aren't the only visitors to this tomb ship. The venal Virna has brought her whole family to the pyramid, determined to get her hands on its secrets. As her sons seem singularly unable to get past the many dangers of the tomb, the Doctor seems to offer her the best chance of achieving wealth beyond her wildest dreams, wealth for which she is prepared to make any sacrifice, even the Doctor's life, to obtain.

By an unfortunate quirk of scheduling *Tomb Ship*, which features the Doctor being forced to help bypass a series of fiendish traps to penetrate an ancient, abandoned space city, is released in the same month as *Last of the Colophon*, which features, albeit more briefly, a similar scenario.

With the Doctor and Nyssa trapped inside the tomb ship, wandering in circles through the labyrinthine corridors, it's hard to shake a certain feeling of aimlessness, despite the Indiana Jones premise, the early scenes of the despicably mercenary Virna sending her own children to try to disarm the ship's many traps, and despite the lurking menace posed by the giant insects creeping round the interior. The middle episodes do begin to sag slightly as the story threatens to extend indefinitely by the addition of yet another son and another deadly test.

However, the third episode gives a shot in the arm to the play and should make those critics of Big Finish's Fifth Doctor sit up and pay attention. The sudden return of an old acquaintance is both surprising and thrilling and prevents the story – and this current trilogy – from falling in to a comfortable rut.

The final episode of *Tomb Ship* is a palpable shift up in gear, as the choices that Virna has made catch up with her, and the truth at the heart of the ancient ship is revealed. With a climax that's satisfyingly just, and a conclusion that proves that there are plenty of surprises that the Fifth Doctor plays can pull, *Tomb Ship* rides out the vague ennui of its middle episodes and left this listener keener than ever to hear the next story. **MATT MICHAEL**

THE DWM REVIEW

The Elixir of Doom

AUDIO READING Big Finish
WRITTEN BY Paul Magrs
PERFORMED BY Katy Manning and Derek Fowlds
FEATURING Jo Grant and Iris Wildthyme
RRP £8.99 (CD), £7.99 (download)

Jo Jones has had a life of adventure. In her youth she travelled time and space with the Doctor. Now, at the other end of her life, she's at it again, this time in the company of the reliably unreliable Iris Wildthyme.

Arriving in 1936 Hollywood during the golden age of the monster movie, Iris and Jo have to pit their wits against imperious silver screen star Vita Monette and her army of real-life movie monsters. It all boils down to a mistake Iris made a very long time ago, one that she needs to put right. Perhaps with a little help from her favourite Time Lord.

One of the many entertaining things about *The Elixir of Doom* is the surprise appearance of the Doctor – and probably not the one you were expecting. This leads to some highly entertaining obfuscation on Iris' part given she's desperate for Jo not to sneak off with the wrong incarnation.

The most impressive thing about the play, however, is Katy Manning's breathtaking double role as Iris and Jo. Even more so than the previous Jo/Iris outing, *Find and Replace*, the play is an excuse for Manning to demonstrate her versatility. The vast majority of the story involves her flipping between Iris and Jo, proving Jon Pertwee's point that Manning has an excellent talent for voices, and leaving me wondering whether Big Finish couldn't just get her to do some Third Doctor *Early Adventures* as one-woman shows.

Sadly, though, this looks like the last adventure for Jo for the time being with *The Companion Chronicles* ending next month, and no explicit plans to bring back Jo, Mike or Benton for the *Early Adventures* range it's a sad time for Third Doctor fans. Let's hope it's not a long *Hai!*-atus. Either way, *The Elixir of Doom* pauses Jo's adventures with a grand tale which leaves us wanting more. **MATT MICHAEL**

DOCTOR WHO
BRAND NEW ADVENTURES
KATY MANNING
THE ELIXIR OF DOOM
THE COMPANION CHRONICLES
THE AUDIO ADVENTURES OF DOCTOR WHO

Last of the Colophon

AUDIO DRAMA Big Finish
WRITTEN BY Jonathan Morris
STARRING Tom Baker (the Fourth Doctor), Louise Jameson (Leela), Gareth Thomas (Morax), Jane Goddard (Nurse Torvik)
RRP £10.99 (CD), £8.99 (download)

The Doctor has decided that he and Leela need a holiday. As his record is particularly disastrous on the holiday front (remember Florana, Cassiopeia and Brighton?), this is perhaps an unwise idea, and unfortunately Colophos proves the point. It's a cold, dead and desolate place. It's also the destination of an amoral group of interplanetary surveyors, whose unorthodox methods include blackmail, threats to kill and grave robbing. But, worst of all, beneath the planet's surface lurks a killer whose villainy has already condemned whole worlds.

The Fourth Doctor's TV era famously included multiple pastiches of old Universal horror movies like *Frankenstein*, *Dracula*, *The Phantom of the Opera*; however, it never got round to doing *The Invisible Man* – until now. Jonathan Morris rectifies this oversight with a story that makes the most of a premise that's made for audio. While Claude Rains lent his fruity tones to the movie Invisible Man, *Last of the Colophon* gets *Blake's 7* star Gareth Thomas, whose glorious, gravelly voice makes the villainous Morax a particularly memorable enemy. Plus, as an added bonus, we finally get a story with the Fourth Doctor and Blake!

Morax initially appears to be dependent on his wheelchair, blind and swathed in bandages like a mummy entombed in its underground chamber, and complaining that his robot nurse has become his captor. While Leela is sympathetic in her own peculiar way (in her tribe they probably left the weak in the forest for the horda to eat), the Doctor, entertainingly, sees straight through Morax's self-pitying charade.

Indeed, Tom Baker is on top form during the whole story, delighting in the Doctor's wit and running rings round the mean-minded crew of the survey ship *Oligarch*. That's particularly apparent in his initial scenes on the planet's surface; a scene with Louise Jameson that had me laughing out loud is followed by a confrontation with the surveyors that, in best Fourth Doctor tradition, has the Doctor utterly trouncing his opponents. A sense of humour and that broad grin are more than a match, it seems, for guns and greed.

DOCTOR WHO
BRAND NEW ADVENTURES
TOM BAKER AND LOUISE JAMESON IN
LAST OF THE COLOPHON
BY JONATHAN MORRIS
GARETH THOMAS
JESSICA MARTIN
FULL CAST AUDIO DRAMA
THE AUDIO ADVENTURES OF DOCTOR WHO

Though she plays a less prominent role in this story than usual, Louise Jameson continues to prove that she's one of the best casting decisions producer Philip Hinchcliffe ever made. Leela's studied petulance when she's forced to go on a boring holiday is a comic highlight, while her shocking admission that she'd like to go home is understandable in the context of her experiences during this series and seems certain to have implications in future episodes.

While the first part of the story focuses on the descent into Morax's chambers, the second sees the crews of the TARDIS and the *Oligarch* trapped in his domain. While it keeps some of the memorable beats of *The Invisible Man* story, *Last of the Colophon* is packed enough with its own revelations that it never becomes a straightforward retelling, and ends up as a truly excellent addition to this series of plays. **MATT MICHAEL**

Charlotte Pollard Series One

AUDIO DRAMA Big Finish
WRITTEN BY Jonathan Barnes and Matt Fitton
STARRING India Fisher (Charlotte Pollard), Anneke Wills (Lady Louisa Pollard), Terrence Hardiman (Lord Richard Pollard), Michael Maloney (Viyrans), James Joyce (Robert Buchan)
RRP £25.00 (CD), £20.00 (download)

Charlotte Elspeth Pollard, Edwardian adventuress. Plucked from a crashing airship in 1930, whisked into time and space by the Eighth and Sixth Doctors, and ultimately leaving the TARDIS to work with interstellar medicine men the Viyrans. If you're unfamiliar with her history, that's pretty much all this box set needs you to know.

If, however, India Fisher's appearances in the 50th anniversary stories *Enemy Aliens* and *The Light at the End* reminded you how much fun Charley can be, then you will be delighted to hear this new series of adventures picks up her story after her last regular *Doctor Who* appearance (2009's *Blue Forgotten Planet*).

Sadly, the first play, *The Lamentation Cipher*, is by far the weakest of the four in this box set. The story – which is full of spatial anomalies, alien space opera and time slips – focuses too little on Charley herself and too much on setting up her new situation as the Viyrans' increasingly restless Human liaison, while broadly painting a picture of a future dominated by venture capitalists.

Luckily, the other stories markedly improve on the opener. Adventure two, *The Shadow at the Edge of the World*, features an all-female cast playing a university expedition trapped in a forest on a remote Scottish island. It also features an atmosphere of ratcheting tension and fraying nerves, with a particularly creepy army of monsters menacing the stranded women, as their supply of bullets gradually runs out. With Charley being hunted down through time and space by her former employers, the tone of effectively unsettling claustrophobia and paranoia is genuinely compelling.

The Fall of the House of Pollard is even stronger. Although it's replete with continuity references to pretty much every major plot twist in Charley's past, you don't need to be an expert in Big Finish to feel the pain of Charley's mother and father who believe their daughter died in the R101 crash, and who have spent the intervening years respectively mourning her discreetly or frittering away the family fortune in a fruitless search for closure. With excellent guest performances from Anneke Wills and Terrence Hardiman as the Pollard parents, and a tragically inevitable climax, it's one of the most gripping audios of the last few years.

BIG FINISH
INDIA FISHER AND MICHAEL MALONEY
CHARLOTTE POLLARD
SERIES ONE

The box set closes with *The Viyran Solution* which is pretty much part two of *The Lamentation Cipher*. Fortunately, it's far stronger, benefiting from a clear threat from the increasingly monomaniacal Viyrans and a bravura performance from Nicholas Briggs that makes his Dalek Caan look understated.

Without giving too much of the ending away, writers Jonathan Barnes and Matt Fitton are clearly pitching for a second series of Charlotte Pollard plays. On the evidence of the last three plays in this set, I'd be happy to hear it. **MATT MICHAEL**

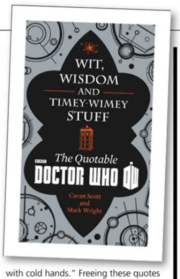
Wit, Wisdom and Timey-Wimey Stuff

BOOK BBC Books
WRITTEN BY Cavan Scott & Mark Wright
RRP £12.99

All libraries seem a tad unfinished without a book of quotations nestled somewhere in there. So it's weird that the already voluminous *Doctor Who* book range has waited until now for a collection of the programme's wit and wisdom to come along. The series has never had enough credit for its dialogue. So a pat on the back for *Who-ology* authors Cavan and Mark for gathering up 329 pages of *Doctor Who*'s showcase quotery.

What's striking is quite how much gold there is. There are brilliant, funny, sage words here from even the wobbliest of stories. "Jamie, it's a brilliant idea! It's so simple only you could have thought of it!" says the Doctor in *The Dominators*, while *The Sensorites* throws up "These Earth creatures are working to destroy the Sensorite nation. Their pleasant smile conceals sharp teeth, their soft words hide deadly threats." Even the otherwise beleaguered *Fear Her* gives us "There's a lot of things you need to get across the universe. Warp drive, wormhole refractors. You know the thing you need most of all? You need a hand to hold." The authors haven't leaned too heavily on Robert Holmes, Russell T Davies and Steven Moffat – there's something treasurable here even from the most ignoble quarters.

What's clear is that *Doctor Who* was never in the hands of hacks. You couldn't make a book this chock with word gold if you were pulling your quips and quotes from *Emmerdale* or *New Tricks*. What other drama can boast dialogue as soul stirring as *The Family of Blood*'s "He's like fire and ice and rage. He's like the night and the storm in the heart of the sun. He's ancient and forever" or as chucklesome as *City of Death*'s "If there's one thing I can't stand, it's being tortured by someone with cold hands." Freeing these quotes from their context doesn't vandalise them – it enshrines them.


WIT, WISDOM AND TIMEY-WIMEY STUFF
The Quotable
DOCTOR WHO
Cavan Scott and Mark Wright

These are lines to live your life by, and it makes your heart swell with pride that this programme is as clever and funny and poetic as it is. **STEVE O'BRIEN**

> 'There are brilliant, funny, sage words here from even the wobbliest of stories.'

The Cruel Sea

COMIC COLLECTION Panini UK
WRITTEN BY Robert Shearman, Mike Collins, Gareth Roberts, Steven Moffat
RRP £13.99 (softcover)

It was something that hadn't happened for nine years. A new Doctor in the TARDIS. Since 1996, Paul McGann's Eighth Doctor had ruled the **DWM** comic strip – and then everything changed. Out with the old, in with the new.

The Ninth Doctor kicked open the doors of the TARDIS, albeit not for as long as we first expected. Soon it would be out with the new, in with the even newer, but for ten short issues, the comic strip was graced with a gobby, lanky Time Lord with a wide goofy grin and sticky out ears. *The Cruel Sea* gathers this short but notable era together for the first time, also slipping in a comic strip from Panini's *Doctor Who Annual 2006* and a text story from some chap called Steven Moffat.

The Ninth Doctor makes his début in *The Love Invasion*, written by Gareth Roberts with art by Mike Collins. It's a quirky, dynamic tale, notable for the fact that this isn't a Ninth Doctor who mopes around, glowering at pathetic apes. This Ninth Doctor leaps out of windows, races around on scooters and rag-and-bone carts and smiles. A lot.

BBC
DOCTOR WHO
Robert Shearman Mike Collins Gareth Roberts Steven Moffat
THE CRUEL SEA

Following a quick detour via an extra-dimensional art-gallery in the Mike Collins-scripted *Art Attack* we dive headfirst into surreal body horror with Robert Shearman's superb *The Cruel Sea* – easily the pick of the Ninth Doctor's comic strip crop. That's not to say the other stories are lacking, but the TARDIS' sojourn to the red planet is simply gushing with gothic imagination and fresh innovation.

After Scott Gray and John Ross' touching and life-affirming *Mr Nobody*, we're straight into the Ninth Doctor's swansong, Gareth Roberts' *A Groatsworth of Wit* – a wonderful time-hopping tale of magic, demons, and Bill Shakespeare.

As always, this collected edition is rounded off by an extensive commentary from the editors, writers and artists. An essential read for anyone interested in comic book craft, we're also treated to plenty of behind-the-scenes gossip. You can't help but smile when you discover both Christopher Eccleston and Billie Piper's reactions to their cartoon selves – or marvel that *The Cruel Sea* itself was Rob Shearman's first attempt at scripting a comic strip.

The commentary also gives the creators a chance to muse on some of the similarities between these stories and future televised adventures. The Doctor bombing around London on a scooter, encountering sentient waters on Mars and meeting Shakespeare in the Globe Theatre. Anyone else getting *deja vu* in reverse? Never has the comic strip so influenced the TV series itself – literally in the case of *A Groatsworth of Wit*. No wonder that Panini has included Steven Moffat's *What I Did On My Christmas Holidays By Sally Sparrow*, originally published in the *Doctor Who Annual* 2006. Looking back, it's fascinating to see how this tiny timey-wimey tale inspired *Blink*.

The Cruel Sea gives us a fantastic opportunity to consider the debt twenty-first-century *Doctor Who* owes to the Ninth Doctor, Rose and showrunner Russell T Davies. Christopher Eccleston's time in the TARDIS may have only been short, but his influence is still felt today. As Rose tells the Ninth Doctor in the final frame: "Nobody's ever gonna forget you!" **PATRICK DENHAM**

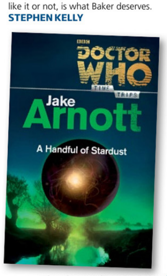
A Handful of Stardust

EBOOK BBC Digital
WRITTEN BY Jake Armott
FEATURING The Sixth Doctor and Peri
RRP £1.99

Set against the frolicking backdrop of ye olde England, *A Handful of Stardust* sees the Sixth Doctor and Peri inadvertently summoned to 1572 by mathematician, astrologer and alchemist John Dee through a mysterious device given to him by a mysterious stranger – the black clothing and goatee, however, are a give-away. Nonetheless, Dee, "the greatest mind of our time," and his assistant Thomas Digges have discovered a "great disturbance in the cosmos, in the constellation of Cassiopeia." The link between these elements? An elaborate, nonsensical and unnecessarily conspicuous plan by the Master, of course.

The ridiculousness is apt, though. For *A Handful of Stardust* is a fun, fast-paced romp that captures the feel of *Doctor Who* at its best better than any short story in the *Time Trips* series so far. This owes a lot to an impressive structure (one that, while tight, allows enough space for the Doctor and Peri to form bonds with, respectively, Dee and Digges), but it's the writing and characterisation that truly sells it.

This especially applies to a wonderfully well-written version of Anthony Ainley's Master, who, through having the most devilishly delightful time being cruel and delivering witty, menacing dialogue, is the heart of the story. Meanwhile, there's affection and respect in Arnott's depiction of the Sixth Doctor's character – or, at least, how the character could have been, had he been better served by his TV adventures. And that, whether you like it or not, is what Baker deserves. **STEPHEN KELLY**



COMING SOON...

Engines of War

BOOK BBC
WRITTEN BY George Mann
FEATURING The Time War Doctor
RRP £12.99
RELEASED **31 JULY**

BBC
DOCTOR WHO
WAR CHANGES EVERYONE
EVEN THE DOCTOR
ENGINES OF WAR
GEORGE MANN

If there was one frustration with *The Day of the Doctor*, it's Captain Grumpy, *aka* 'the Time War Doctor'. We learnt of the existence of this new incarnation, played by John Hurt, then promptly had to say goodbye 75 minutes later. This month, with the publication of the novel *Engines of War*, two words dispel that situation: no more.

"I nearly fell off my chair," was novelist George Mann's reaction to an approach from BBC Books, offering him the chance to write the first new adventure for the Time War Doctor, set – appropriately enough – during the Time War.

"It's like being given the keys to the kingdom. I had a bit of, 'Why me? How have I been so lucky?' Then it was total excitement as all the possibilities started to come into my head."

Mann, who also writes the Newbury & Hobbes series of steampunk novels has previous form with *Doctor Who*, having written the acclaimed Eleventh Doctor novel *Paradox Lost* and contributing to last year's *Tales of Trenzalore* ebook. Was there a particular brief for this special novel?

"It had to be the Time War Doctor we see on screen, it wasn't an earlier version of him. It had to have Daleks in it, and it had to be epic. Other than that, I could go to town. I wanted to do lots of mad, widescreen stuff, but also tell a personal story for the Doctor. If I was going to go big with scale, I wanted to go quite small with the character journey. It's the story of the Doctor finally falling out with the Time Lords, the moment that breaks the relationship and starts him on the path to where we see him at the start of *The Day of the Doctor*."

There is one elephant in the room – considering this incarnation's aversion to the name 'Doctor', didn't this cause a practical problem in writing the book?

"It was one of the first questions I had," admits Mann. "We had to be careful, but actually he *is* the Doctor – the reader knows he's the Doctor – although the only people who are referring to him by name are the Time Lords and the Daleks. He has lots of names, to different people, but he's always the Doctor at heart, you can't dodge that really."

Along with a myriad of new Dalek paradigms and corrupt, desperate Time Lords, the Doctor is paired with a new companion.

"She's broken when he finds her. She's not using her real name; she uses the nickname Cinder. She reminds me of the Doctor. Cinder's whole life has become about trying to sabotage the Daleks. What the Doctor gives her is the opportunity to make a difference, and for the Doctor she's a mirror that shows him how broken he's become."

For *Engines of War*, Mann has delved into some quite specific elements of the series' 50-year history.

"Imagine that a big-screen *Doctor Who* movie was made during the hiatus. I wanted to create a bridge between the twentieth and twenty-first-century runs of the show. When Russell T Davies brought *Doctor Who* back, all this stuff had happened with the Time War, but it was the same character. As we've gone on, we've seen more glimpses into that. This book is slap bang in the middle, and I thought it had to have a hand in each camp. I'm very conscious of the fact that the fans have got their own idea of what the Time War was like. I've tried to leave it as open as possible. I'm telling one particular story of the Time War – hopefully quite an epic, exciting story.

"In my head, this is a prequel that leads into *The Day of the Doctor*, but I've kept it open for people to decide," says Mann of the possibility of other print adventures for John Hurt's incarnation. "I would kill to do more. I'd also love to write an Eighth Doctor novel towards the end of his life that bookends this. I feel very privileged that I've been given the chance to write the first book about the Time War Doctor. It would be a shame if there were no more." **MARK WRIGHT**

John Hurt as Captain Grumpy.

> "He has lots of names, to different people – but he's always the Doctor at heart..."

BUY IT BECAUSE... It's an epic take on an era of *Doctor Who* shrouded in mystery, featuring an incarnation of the Doctor we know so little about.

WHAT'S IT ABOUT?

Battle rages throughout history between the Time Lords of Gallifrey and the Daleks of Skaro. A Time Lord discovers that both sides are preparing to unleash final sanctions to end the conflict. As devastating engines of war turn, the Doctor has finally had enough...

Breaking Bubbles

AUDIO DRAMA Big Finish
WRITTEN BY LM Myles, Mark Ravenhill, Una McCormack, Nev Fountain
STARRING Colin Baker (the Sixth Doctor), Nicola Bryant (Peri), Jemma Churchill (Safira Valtris/Dr Maria Backhouse), Andy Secombe (Laris/Akros/Policeman), Jessica Knappett (Dr Ruth Horwitz)
RRP £14.99 (CD), £12.99 (download)
RELEASED **31 JULY**

Big Finish's latest anthology release places the Sixth Doctor and Peri in a series of short plays about perception, with four writers exploring unusual perspectives and fractured narratives. The title story is by LM Myles, co-editor of the Hugo-nominated book *Chicks Unravel Time*.

"I wanted it to feel like a tiny corner of a space opera," she says of *Breaking Bubbles*. "Like one standalone chapter of a much bigger universe, without fitting it in anywhere specific.

"I wanted to give Peri some good moments because I love what Nicola Bryant's done with her on audio," she continues, "and I felt that on television she often didn't get a chance to show off very much."

The standout character, however, is deposed empress Safira...

"She's basically Napoleon in space," she explains. "The story started off in my head as being a space version of Napoleon's escape from Elba."

Safira's scenes with Peri mean much of *Breaking Bubbles* is driven by two brilliant female characters.

"That was something else I very much wanted to do. I think if you watch 1960s and 70s *Doctor Who*, the gender parity is not there. The wonderful thing is, the female characters *do* tend to be written very well, it's just there's not enough of them. So I wanted a story where the female characters had a larger part in it."

Of Chaos Time The is the *Doctor Who* début of playwright Mark Ravenhill.

"Jonathan [Morris, script editor] offered me three different ideas, and one of them was a time clinic where everyone's suffering from a different kind of time disorder," Mark explains. "I thought people would be suffering from illnesses that would mess up their chronology, and I thought the most interesting story would be to put the Doctor at the centre of that, suffering from the chronological sickness. If we see it from the Doctor's point of view, the events are going to be jumbled, and he's got to piece together a sense of what's happening."

The *Breaking Bubbles* cast: (from left to right) Jemma Churchill, Andy Secombe, Nicola Bryant, Colin Baker and Allison McKenzie.

Unusually, the story lets us hear the Doctor's thoughts...

"It's a slightly tricky one. There's always a danger of actually undermining the Doctor if you can get inside his head – part of his status as hero, maybe, is that we don't know what he's thinking. But as it's all seen from his point of view, and he hasn't got anyone else going through the same experience as him, he has to sometimes question himself, so I just wanted to do a bit of that without going too much into it."

Disrupted chronology and unique devices aside, at its heart *Of Chaos Time The* is quite a traditional tale.

"Once you put it back in the right order, it's a very classic *Doctor Who* story," Mark asserts. "It's like the sort of *Doctor Who* I watched when I was a kid, in the 1970s."

Written by *New York Times* bestselling author Una McCormack, *An Eye for Murder* twists the usual Doctor/companion dynamic.

"Mine's a pretty straightforward adventure story cos I'm a beginning-middle-and-end kind of girl," Una laughs, "so I played more with: What if you turned up at a place and people just ignored the Doctor, and focused on Peri? The kind of place that would be a women's college. Peri would rock up, they'd mistake her for a previous student, and then look at the Doctor and go 'Who the hell is he? He must be her secretary or something!' The character is so large, and so bombastic, and so full of himself, that to put him in a situation where someone goes 'Yeah, we're *all* doctors' just immediately undercuts him. You imagine him just huffing; he'd be really annoyed about it! So you've immediately got that fun."

An Eye for Murder is a 1930s murder mystery ("it's riffing on *Gaudy Night* by Dorothy L Sayers," says Una) with very distinct, well-defined guest characters.

"That's what detective novels do – 'they're in a country house', 'they're in a monastery', 'they're in a women's college' – it's a closed setting," she explains, "and in closed settings people fall into these roles. And in the 1930s, you've got very specific functions fulfilled. People were polarised – you were either a communist or a fascist, or else you were trying to keep your head down, wishing everyone would just shut up about all this political nonsense..."

DOCTOR WHO
BRAND NEW ADVENTURES
COLIN BAKER AND NICOLA BRYANT IN
BREAKING BUBBLES
AND OTHER STORIES
ALLISON McKENZIE
JESSICA KNAPPETT
FULL CAST AUDIO DRAMA
THE AUDIO ADVENTURES OF DOCTOR WHO

The collection closes with *The Curious Incident of the Doctor in the Night-Time* by Nev Fountain.

"In *The Curious Incident of the Dog in the Night Time*," says Nev of the similarly-named Mark Haddon novel, "we follow an autistic boy as he investigates a mystery, with us knowing more about the mystery than the boy, because he has autism and he doesn't make connections like we do. In *The Curious Incident of the Doctor*, it is an autistic boy seeing connections which don't necessarily scan, because it's through his perception. His understanding is different from ours, and we get different things out of the story than he does. I wanted him to be the engine of the plot. I wanted a series of events to come into being caused *by* Michael. I wanted to make it like the story started with him, and the alien stuff was just swirling around him – the Doctor's quite peripheral, and the gnomes are a bit peripheral."

Why alien garden gnomes?

"They're quite sinister. I did have a line in there somewhere to hint that they're distant cousins of the Weeping Angels, but that didn't quite fit..." **DAN TOSTEVIN**

BUY IT BECAUSE: It showcases four brilliant writers – three of them new to audio *Doctor Who* – at the top of their game.

WHAT'S IT ABOUT?

Four tales on the theme of perception. The Sixth Doctor and Peri find themselves in the palatial gardens of the deposed Empress Safira Valtris where nothing is quite what it seems.

THE TIME-SPACE VISUALISER

Your handy guide to the *Doctor Who* DVDs, CDs, books and magazines available soon...

ALL RELEASE DATES ARE SUBJECT TO CHANGE, AND ALL PRICES ARE RRP.

JUNE

MONDAY 30
CD - AUDIO DRAMA
- ***Masquerade*** by Stephen Cole [Fifth Doctor, Nyssa] Big Finish £14.99
- ***Destroy the Infinite*** by Nicholas Briggs [Fourth Doctor, Leela] Big Finish £10.99
- ***The New Adventures of Bernice Summerfield*** by Nev Fountain, Una McCormack, Guy Adams, James Goss [box set containing four adventures featuring Professor Bernice Summerfield, the Seventh Doctor, and Ace] Big Finish £35.00 See page 79

CD - AUDIO READING
- ***Second Chances*** by John Dorney [Second Doctor, Zoe, Jamie] Big Finish £8.99

JULY

THURSDAY 24
MAGAZINE
- **DWM 476** Panini £4.99

THURSDAY 31
CD - AUDIO DRAMA
- ***Breaking Bubbles*** by LM Myles, Mark Ravenhill, Una McCormack and Nev Fountain [Sixth Doctor, Peri] Big Finish £14.99 See page 77
- ***The Abandoned*** by Nigel Fairs and Louise Jameson [Fourth Doctor, Leela] Big Finish £10.99 See page 79
- ***Counter-Measures: Series 3*** by Matt Fitton, Justin Richards, Ken Bentley, John Dorney [Counter-Measures team] Big Finish £30.00 See page 78

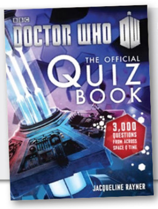
BOOK
- ***Engines of War*** by George Mann [The Time War Doctor] BBC Books £12.99 See above

AUGUST

THURSDAY 14
MAGAZINE
- **DWM Special 38** Panini £6.99

THURSDAY 21
MAGAZINE
- **DWM 477** Panini £5.99

THURSDAY 28
BOOK
- ***The Official Quiz Book*** by Jacqueline Rayner BBC Books £9.99



FRIDAY 29
CD - AUDIO DRAMA
- ***Zygon Hunt*** by Nicholas Briggs [Fourth Doctor, Leela] Big Finish £10.99
- ***The Fifth Doctor Box Set*** by Jonathan Morris and John Dorney [Fifth Doctor, Tegan, Nyssa, Adric] Big Finish £25.00
- ***Revenge of the Swarm*** by Jonathan Morris [Seventh Doctor, Ace, Hector] Big Finish £14.99

SEPTEMBER

THURSDAY 18
MAGAZINE
- **DWM 478** Panini £4.99

TUESDAY 30
CD - INTERVIEW
- ***Tom Baker at 80*** Big Finish £8.99

WHERE TO BUY

Big Finish: Visit *bigfinish.com* or email *sales@bigfinish.com* Alternatively, phone the credit card hotline on 01628 824102, or send a cheque payable to Big Finish Productions to PO Box 3787, Maidenhead, Berks, SL6 3TF.

AudioGO: Available from shops or *audiogo.com/uk*

COMING SOON...

Counter-Measures Series 3

AUDIO DRAMA Big Finish
WRITTEN BY Matt Fitton, Justin Richards, Ken Bentley, John Dorney
STARRING Simon Williams (Group Captain Gilmore), Pamela Salem (Rachel Jensen), Karen Gledhill (Allison Williams), Hugh Ross (Sir Toby Kinsella)
RRP £30.00 (CD), £25.00 (download)
RELEASED 31 JULY

The *Counter-Measures* regulars (left to right): Hugh Ross, Pamela Salem, Simon Williams and Karen Gledhill.

Counter-Measures, the audio *Doctor Who* spin-off featuring characters from 1988's *Remembrance of the Daleks*, is back for a third series. "At the beginning of every season of *Counter-Measures*, we all get together to talk about what we want to achieve in the series," explains its producer, David Richardson. "Myself, script editor John Dorney, director Ken Bentley, and Matt Fitton, who's one of our main writers, talk through ideas and overall plans. We've been quite lucky because we've been able to plan beyond one season at a time, and we've actually set up a story thread that runs over a few seasons, with a very strong direction. Things have been set up for some time that we're able to bring in and pay off. It's part of a very big, grand picture that we're slowly painting in little bits of. It's really satisfying to have pieces on the board like a chess game..."

Much of that planning has involved the mystery of one character's allegiances. "The thing that is always bubbling in the background is whether the group can trust Sir Toby," David reminds us. "He's a character we'd planned from the beginning to paint in shades of grey – he might have an agenda, or he might not, and depending on various situations, evidence might come to the fore or get dismissed to support that. Certainly we will see some pay-off this season about Toby's character and where we're taking him.

"But everybody gets some interesting new directions this series, actually. We had time to really talk it through. *Counter-Measures* Series Two got great reviews, and did very well. The fact it did so well actually put a bit of fear into us about doing Series Three – we almost panicked about it, from the point of view of wanting to make it better than Series Two. We didn't want to get it into studio before we were really happy with what we'd got, so we ended up recording it late. We usually record around September, and we didn't record until January. It just gave us more time to lavish some love on the scripts, and I'm really pleased with how they've turned out."

> **"The thing that is always in the background is whether the group can trust Sir Toby."**

How much has the series evolved since it began?

"I think the foundations have just become firmer, really. *Remembrance of the Daleks* is so well-remembered, and its characters are so well-remembered, that we didn't just want to make a spin-off series that was basically *Remembrance of the Daleks* every single release – I thought that would wear thin very quickly – so that's why we set up a 'black-and-white ITC series' feel... which is quite ironic, because *Remembrance of the Daleks* is a very colourful story! I think in terms of development as we've gone along, we've just found out new things about the characters, and things have clicked into place about the overall arc. Sometimes we've brought in guest characters that we've seen potential in. Philip Pope as Templeton is a good example of that: he came in during the second series, and we instantly realised he was another chess piece on the board who'd be fun to play with."

The third series opens with Matt Fitton's *Changing of the Guard*. "That's a lovely opportunity to give Toby a character piece, in that he's put under scrutiny by an inquiry, and questioned about his past and his involvement in the Wilcock Institute.

"Hugh [Ross, who plays Toby] is one of this country's greatest actors – he is just fantastic, and his audio work is absolutely sublime – so when you've got someone like him, you really strive to find the material that will honour what they can do. And there's a gangland strand to the story, which is interesting."

Justin Richards is behind the second story, *The Concrete Cage*.

Hidden agendas – Sir Toby (left) with Templeton (Philip Pope).

"What we needed for that slot was a business-as-usual story for *Counter-Measures*," recalls David, "and Justin came up with this ghost story set within a tower block that's under construction. That's our 'traditional' story for the season – there's so much going on in this season that it needed something to root it in *Counter-Measures*."

John Dorney's ambitious finale, *Unto the Breach*, sends the characters abroad.

"The flavour of *Counter-Measures* is very much like one of the ITC action shows of the 1960s, and that's the kind of story they often did," points out David. "They'd often send their characters overseas to European countries – though it would all be filmed in the studio, of course, so it would just be, like, a potted plant in the corner! – so we're doing that kind of story, sending our characters overseas to investigate a mysterious alien that's been found behind the iron curtain."

But it's the third episode that will stand out most to fans: it's an intimate, character-driven change of pace, written by the series' regular director.

"One of the things I'm really proud of is that this is Ken Bentley's first experience of writing for Big Finish," enthuses David, of *The Forgotten Village*. "It was really rewarding to let him go away and run with the story.

"I basically pitched the idea to him that we should do a story about Allison's father suffering from Alzheimer's, and he took that away and came back with a village-under-siege story done in an entirely fresh way. What he's done with it is really laid characters bare – he really explores characters beautifully, there are some really fantastic moments in the story. It has lots of action and excitement, but there are moments where he's really allowed characters time to breathe, and he's given actors such amazing things to work with. Karen [Gledhill] does some amazing scenes, which are really powerful and quite moving."

Those moments are what make *Counter-Measures* unmissable – and unlike anything else Big Finish produces.

"It's things like that that allow us to push the characters to the fore," nods David, "and try new types of drama with them..." **DAN TOSTEVIN**

BUY IT BECAUSE: It's like the soundtrack to the best 1960s TV series never made.

WHAT'S IT ABOUT?

Four new adventures for the Counter-Measures Group, including an investigation into strange events at a new tower block, and an undercover mission to find an alien creature...

The New Adventures of Bernice Summerfield

AUDIO DRAMA Big Finish
WRITTEN BY Nev Fountain, Una McCormack, Guy Adams, James Goss
STARRING Lisa Bowerman (Bernice Summerfield), Sylvester McCoy (the Seventh Doctor), Sophie Aldred (Ace), Nicholas Briggs (The Daleks), Terry Molloy (Davros)
RRP £35.00 (CD), £30.00 (download)
RELEASED 30 JUNE

It's almost 22 years since Bernice Summerfield was introduced as a new companion for the Seventh Doctor in the *Doctor Who* book series – *The New Adventures*. Since 1998, she's also been a regular on audio – sometimes popping up in *Doctor Who* adventures, but usually leading her own *Bernice Summerfield* series – played by Lisa Bowerman.

Now, under the hybrid banner *Doctor Who: The New Adventures of Bernice Summerfield*, Benny is reunited with the Doctor and Ace.

"They'd come up with the idea of taking Benny on, essentially, a lap of honour," grins James Goss, the producer of the new range. "Big Finish said that they wanted Benny, the Doctor, Ace, and the Daleks, in a box set – 'use as appropriate'! Everybody first met Benny through the golden days of the *New Adventures* novels, and it's basically a chance to get that team back together, which is pretty exciting."

There's also an impressive guest cast...

"The director, Scott Handcock, really understands casting," enthuses James. "He got Colin McFarlane [*Torchwood*], and John Finnemore [*Miranda*, *Cabin Pressure*] who's very much in demand, and Sheila Reid who was in *The Time of the Doctor*. Miles Jupp [*Rev*] is brilliant too – I don't know where he got the voice from for his performance, because it's brilliantly sinister."

There are big names behind the scenes, too.

"It's great that you can get people who have genuine writing careers. Guy Adams is a very established author, Nev Fountain is a very established comedy writer, and you've got *New York Times* bestseller Una McCormack."

But the biggest draw is Benny herself.

"She's just the *most* exciting character, in the tradition of *Doctor Who* companions like Sarah Jane Smith and Donna Noble – people who are the Doctor's best friend but also are not taken in by him," explains James. "That's what makes Benny so exciting, and it's brilliant that she's still around. She is a great and wonderful institution. If *Benny* was a TV series, it'd be winning awards – very few TV series can say that they're still around a couple of decades later, continuously."

While these new stories embrace, acknowledge, and continue that history, they're also a completely fresh start.

"If you've never heard of Benny, but you like the Seventh Doctor and Ace, there's lots in this for you," James emphasises. "If you like Benny, but are going 'Oh, I don't suddenly want the Doctor turning up and stealing the show', that is not what this is – the writers have managed a really careful balancing act, so that it does feel like this is an adventure for Benny, but also has enough in it that makes it a really good and important *Doctor Who* story. It tells you a lot about Ace that you don't know beforehand, and it even tells you something about the Doctor – in the studio Sylvester McCoy suddenly went 'Oh my God, I didn't realise...' You are introduced to Benny as the exciting, adventure-having space archaeologist that she is, and you're immediately like 'You're fun! I'm going to enjoy spending time with you', and you don't have to know any of the complicated backstory.

"She, like any other human being, has a very complex history, but this is a good jumping-on point. In the last series of *Bernice Summerfield*, an awful lot of her personal business was sorted out, she was reunited with some people who were very important to her, and she was at a very exciting stage in her life. When we rejoin her, she's still at an exciting stage in her life – it could be some years later, it could be before then, but we don't really know because the poor girl doesn't get a chance to explain. The Doctor turns up and goes 'ADVENTURE!', and Benny has never said no to adventure..." **DAN TOSTEVIN**

BUY IT BECAUSE: It's a fresh new start for one of the best *Doctor Who* characters ever.

WHAT'S IT ABOUT?

Four new adventures for Bernice Summerfield, the Seventh Doctor and Ace, including trips to the Dalek city on Skaro and the Forbidden World, where time is broken and the inhabitants live the same day over and over again...

The Abandoned

AUDIO DRAMA Big Finish
WRITTEN BY Nigel Fairs and Louise Jameson
STARRING Tom Baker (the Fourth Doctor), Louise Jameson (Leela), Stephanie Cole (Marianna), Mandi Symonds (One), Andy Snowball (Two), Nigel Fairs (Three)
RRP £10.99 (CD), £8.99 (download)
RELEASED 31 JULY

In a Big Finish first, the next Fourth Doctor audio drama, is co-written by one of its stars: Louise Jameson, who plays Leela.

"I pitched the idea," she reveals. "It came to me whilst on stage at a [*Doctor Who*] Q&A session. The biggest challenge was getting all the peaks and troughs in the right place. The easiest part was doing the conversations between the Doctor and Leela."

Sharing the scriptwriting duties is Big Finish regular Nigel Fairs.

"I'm very good on relationships and banter and all that 'actor' stuff," explains Louise, "but what I'm not so good at is story arcs, and Nigel's utterly brilliant at both. I've written with him for the stage before, and I love working with him. He understands Leela probably better than anyone else – except maybe John Dorney – so I very much wanted him to mentor me through it."

Louise's former *Tenko* co-star Stephanie Cole plays Marianna.

"I absolutely wrote it with her in mind," nods Louise. "I rang her up – 'Would you do it?' – and she said 'Yes, of course I will, darling'. I said, 'Well, read the script first!' She said, 'Look, I'm playing a mad old lady in the TARDIS, I get to work with Tom Baker, and you wrote it – what's there not to like?'! I went to listen to her first scene being recorded and [producer] David Richardson looked at me and said 'Well, that's just liquid gold, isn't it?'"

Did constructing her own script teach Louise anything new about *Doctor Who*?

"I think what I learned was that there's no way they [the Doctor and Leela] exist without the adventure," she offers. "You can't just plonk them on a desert island and have a nice time; there has to be theatre, conflict, a journey to travel, a fight to fight."

The Abandoned plays on some visceral, irrational fears...

"The imagination that a child has – 'What's behind the cupboard door?', 'What's underneath the bed?' – I wanted to tap into that childhood fear, which is totally unreasonable but absolutely real. I suffered from agoraphobia as a child, for about four or five years, so I know what that fear is. There's one side of your brain that goes 'This is completely illogical', and yet your whole body, your instinct is holding you back. That's a very scary place to be..." **DAN TOSTEVIN**

BUY IT BECAUSE: Who better to write for Leela than the woman who brings her to life?

WHAT'S IT ABOUT?

Deep within the TARDIS, something unusual is happening. One of the ship's oldest secrets is about to be revealed, and once it is, nothing will ever be the same again.

PRIZES TO BE WON!

Enter this month's competitions for the chance to win the latest *Doctor Who* audios, books and toys!

WIN! TENTH DOCTOR FIGURINE RARE TEST MODEL!

Specialists in high-quality *Doctor Who* merchandise, Big Chief Studios has released a new 1:6 Scale Limited Edition Collector figure of the Tenth Doctor, as played by David Tennant. This highly accurate limited edition figure comes with numerous accessories including psychic paper, glasses, sonic screwdriver and water pistol, as well as six alternative hands for a variety of poses.

The Tenth Doctor Limited Edition Collector Figure is available from *www.bigchiefstudios.co.uk* for £169.99. We have a special and extremely rare Artist Proof of the figure, signed by David Tennant, to give away. It could be yours if you can answer this question:

Which of his enemies did the Tenth Doctor threaten with a water pistol?

- A The Carrionites
- B The Pyroviles
- C The Krillitanes

Phone **09011 542 221** to enter (51p per call), or post your entry to the address below, starting with this: "YOU ARE BASICALLY JUST A RABBIT, AREN'T YOU?"

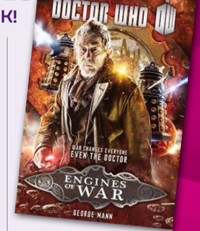
WIN! ENGINES OF WAR BOOK!

Following the surprise reveal of a 'forgotten' Doctor in the 50th Anniversary Special *The Day of the Doctor*, BBC Books publishes *Engines of War*, an epic new adventure by George Mann featuring the Time War incarnation of the Doctor, as played by John Hurt.

A weary, angry Doctor leads a flotilla of Battle TARDISes against the Dalek stronghold but in the midst of the carnage, his TARDIS crashes to a planet below: Moldox. There the Doctor struggles to uncover a Dalek plan that will take him from the ruins of Moldox to the halls of Gallifrey, and set in motion a chain of events that will change everything. And everyone.

Engines of War is published on 31 July priced £12.99 but we have **FIVE** copies to give away for free. Just answer this question:

At the end of the Time War, where did the Doctor steal The Moment from?



- A *The Omega Arsenal*
- B *The Rassilon Archive*
- C *The Flavia Repository*

Phone **09011 542 222** to enter (51p per call), or post your entry to the address below, starting with this: "WHY IS THERE NEVER A BIG RED BUTTON?"

WIN! COUNTER-MEASURES SERIES 3 BOX SET!

The Counter-Measures team, first seen in the Seventh Doctor TV story *Remembrance of the Daleks*, is back for a third box set of audio adventures from Big Finish Productions. The four new stories feature Simon Williams as Group Captain Gilmore, Pamela Salem as Rachel Jensen, Karen Gledhill as Allison Williams and Hugh Ross as Sir Toby Kinsella. The adventures are *Changing of the Guard* by Matt Fitton, *The Concrete Cage* by Justin Richards, *The Forgotten Village* by Ken Bentley, and *Unto the Breach* by John Dorney.

The *Counter-Measures* Series Three box set is released in July on CD for £30.00 or to download for £25.00, but we have **FIVE** sets to give away to our readers. One could be yours if you can answer this question:

In *Remembrance of the Daleks*, who is revealed to be the Imperial Dalek Emperor?

- A Davros
- B The Master
- C Ace

Phone **09011 542 223** (51p per call) and leave your details to enter, or post your entry to the address below, starting with Group Captain Gilmore's unusual enquiry: "WHAT AM I DEALING WITH? LITTLE GREEN MEN?"

WIN! MONARCH DVD!

Believed lost for almost 20 years, the original camera negatives for the movie *Monarch* have recently been found and fully restored for release on DVD by Walsh Bros.

The film, set during one night in the life of Henry VIII shortly before his death, features several actors with *Doctor Who* credits to their name. *The Greatest Show in the Galaxy*'s TP McKenna stars as Henry VIII and is joined by Jean Marsh who played Sara Kingdom in *The Daleks' Master Plan*, and Peter Miles who is best known for his portrayal of Nyder in *Genesis of the Daleks*.

Monarch is now available on DVD, priced £11.62. We have **FIVE** copies to give away. Just answer this question and one could be in the post to you:

What character did TP McKenna play in *The Greatest Show in the Galaxy*?

- A Captain Cook
- B Captain Jack
- C Captain Kirk

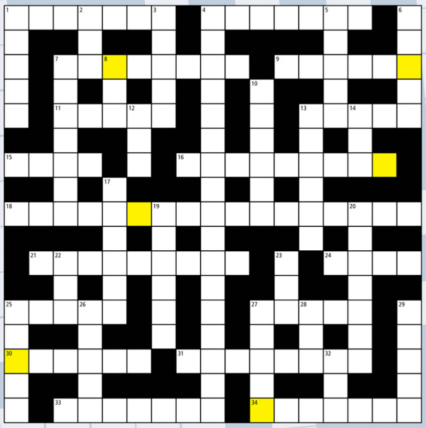
Phone **09011 542 224** (51p per call) and leave your details to enter, or post your entry to the address below, starting with this unwise observation from the Captain: "YOU REALLY WERE EXTREMELY STUPID THIS TIME, DOCTOR."

HOW TO ENTER

BY PHONE: Call the phone number on your chosen competition, and give your answer, name and address. BT calls cost 51p per call. Cost from other networks may be higher. Always ask the bill payer before calling. Competition lines open on Thursday 26 June 2014 and close at midnight on Wednesday 23 July 2014. Service Provider: Spoke, 0333 202 3390 **BY POST:** Send to **Doctor Who Magazine** 474, PO Box 503, Leicester, LE94 0AD. Write your answer and details on a postcard OR the back of a stuck-down envelope ONLY please (sorry, but sealed envelopes containing entries for one or several competitions will not be opened), to reach us by 26 July 2014. **TERMS AND CONDITIONS:** Competitions are not open to employees of **Doctor Who Magazine**, printers and anyone else connected with the printers and their families. Winners will be the first correct entries drawn after the closing date. No purchase necessary. No responsibility can be accepted for postal entries that are lost or damaged. **DWM** will not enter into any correspondence. Winners' names will be available on request.

CROSSWORD

Do you know your Strax from your Strackman Lux? Then why not pit your wits against this puzzle?



ACROSS

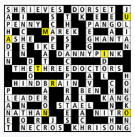
1 (and 1 Down) A medicinal mineral, according to Unstoffe (7,5)
4 Unethical scientist first encountered by the Third Doctor (7)
7 Neve ________ – played three characters alongside the Eleventh Doctor (8)
9 (and 13 Down) He played the Federator's badly behaved son (6,6)
11 One of McDonnell's crew aboard the *SS Pentalian* (5)
13 The 'impossible girl' (5)
15 Affectionate name for UNIT commander (4)
16 Businessman engaged in unethical experiments (4,5)
18 Situation engineered by 16 Across (4,2,3,8)
21 Warrior race defeated in South Wales (9)
24 Creature that Mestor resembled (4)
25 C E Webber (5)
27 A security guard who worked for 2 Down (5)
30 Operative in charge of monitoring the Void Sphere (6)
31 Sarah Jane Smith suggested this mocking name for 7 Down (4,4)
33 "Where the action is!" according to 15 Across (7)
34 Nero, for example (7)

DOWN

1 See 1 Across
2 They tried to intimidate colonists into abandoning their new home (1,1,1)
3 (and 29 Down) Tegan identified one outside the Dark Tower (5,5)
4 Noxious chemical used by 4 Across (12,6)
5 Month in which River Song apparently killed the Doctor (5)
6 Hi-fi, for example (5)
7 A Time Lord (7)
8 Nyssa in *Terminus*, or Peri in *The Caves of Androzani* (3)
10 A slave of the Macra (6)
12 *The ___ of Time* (3)
13 See 9 Across
14 The Eighth Doctor's first words: "Who __ _?" (2,1)
17 (and 25 Down) Writer responsible for the return of popular villains and monsters (6,5)
19 Advisor to King Peladon (6)
20 Surname of a prolific *Doctor Who* director (7)
22 Nyssa's double (3)
23 A representative of the Galatron Mining Corporation (3)
25 See 17 Down
26 He communicated with Xoanon on behalf of the Sevateem (5)
27 Type of grass found on New Earth (5)
28 Husband of the psychically gifted Carmen (3)
29 See 3 Down
32 The ___ of Harmony (3)

ANSWERS NEXT ISSUE

LAST ISSUE'S SOLUTION



LAST ISSUE'S PRIZE WORD: MINOTAUR

☐☐☐☐☐☐

WIN! THE TARDIS EDITION CD!

To commemorate the 50th anniversary of *Doctor Who*, Silva Screen Records produced a special TARDIS box set of 11 CDs featuring music from all 50 years of the series, including compositions by Tristram Cary, Brian Hodgson, Wilfred Josephs, Dudley Simpson, Geoffrey Burgon, Paddy Kingsland and Malcolm Clarke. This special *TARDIS Edition* has now sold out, but the four-CD *50th Anniversary Collection* is still available, priced £12.49. We have one TARDIS Edition plus **THREE** 50th Anniversary Collections to give away to the readers who can complete the prize crossword and rearrange the letters in the squares to form the name of an ancient evil.

Phone **09011 542 232** to enter (51p per call), or post your answer to the address on the opposite page, starting with this happy state of affairs: "NO MORE LIFT MUSIC."

BT calls cost 51p per call. Cost from other networks may be higher. Always ask the bill payer before calling. Competition lines open on Thursday 26 June and close at midnight on Wednesday 23 July 2014. Service Provider: Spoke, 0333 202 3390. For full terms and conditions see opposite page. Postal entries must reach us by 26 July 2014.

WOTCHA!

The page that is held together by a magnetic field. Or an inner magnetic field, rather.

BY THE WATCHER

A History of Doctor Who in 100 Objects...

#46

ALYDON'S CLOAK

"It isn't plastic," muses Barbara. "I don't think it's nylon either." But whatever it is, the voluminous alien cloak of the Thal Alydon proves tremendously useful during the Doctor's first encounter with his greatest enemies. First it protects Susan on her trip through the storm-lashed forest of Skaro; then it enables our heroes to disable a Dalek by cutting off its power supply; and finally it gives them something in which to enfold the hideous creature they discover inside the machine, a creature they hurl to the floor and leave to its lonely fate as they make good their escape. This might be the first recorded instance of the Doctor participating in the killing of another life-form – except that we don't actually know what becomes of the unfortunate mutant. And that's something it has in common with rather a lot of *Doctor Who* characters.

"It is machine washable, isn't it?"

Although the Doctor has always tried to do his best for everyone, the hectic cut and thrust of his adventures can't help but leave the occasional bystander marooned in an embarrassing situation. Somewhere out in space, in orbit around the irradiated planet of Oseidon, the proud Kraal warlord Marshal Chedaki is still sitting in his flagship awaiting Styggron's go-ahead to invade the Earth. And spare a thought for Bulic, the sole survivor of *Warriors of the Deep*: he's going to have some explaining to do when the relief party arrives and cuts its way through the foam-rubber airlock to discover Seabase Four's battle computer in pieces and the whole place piled high with cadavers of various species. And then there's that detective inspector on the Barnet bypass, whose day we must assume ends with a sheepish drive back to the station, stopping off en route at the police mortuary to hand over two unusually small corpses.

Or consider the plight of poor Anita, head waitress at Seville's première eaterie Las Cadenas, last seen sobbing over the corpse of her murdered beau Oscar Botcherby. "A whole family paella, you say, Señorita? And what did these two men look like?" "Well, officer – they both had warts. And big orange eyebrows. I thought it a little odd at the time." And what of that lovable rogue Sam Seeley, the comedy poacher of Oxley Woods? He'll have an unexpectedly busy afternoon ahead of him when he gets home. Before he can settle down to enjoy a tasty fresh rabbit, bit of salt and a few onions, he'll have to tidy up his ransacked cottage, bury his dog, and visit his wife in hospital.

Pity the poor poacher.

And let's not forget Trooper Walters in *Earthshock*, last seen shivering over his tracking equipment in a drizzly quarry while Lieutenant Scott and Co gallivant off in the TARDIS. Having watched with horror as all the remaining life-blips disappear from his scanner, the woebegone Walters presumably legs it back home to report a second massacre. Returning to the caves the following day with a colossal *Aliens*-type search party, bristling with state-of-the-art weaponry and led by the hard-bitten Commander Fabian from *The Twin Dilemma*, Walters is just in time to witness the TARDIS rematerialising to drop off Scott and the surviving crew of the freighter. First out of the police box is a crabby Captain Briggs: "Seven hours we were stuck in that escape pod! Seven hours, mister! I'm exhausted!" But I digress.

Yes, *Doctor Who* is littered with minor characters whose lot is to be unceremoniously left in the lurch when the story has no further use for them. But we, and the Doctor, overlook these characters at our peril – which brings us back to that Dalek mutant, from its metal womb untimely ripped all those years ago in a prison cell on Skaro. We might assume that, deprived of its life-support system, the wretched creature curls up and dies… but we're never really told how long a Dalek can survive outside its casing. What we do know is that the Doctor eventually defeats the Daleks in that first adventure by cutting off their power, leaving them trapped and dying inside their shells. So maybe, just maybe, that poor denuded Dalek is the only one that survives. After enjoying a little nap in Alydon's cloak, it crawls off down the corridor, fixes the power supply, hops into an empty Mark Three Travel Machine, reactivates the hatching tanks, and sets about planning a merciless invasion of whichever pesky planet spawned those troublesome humans.

IN A NUTSHELL: It's always the quiet ones.

DAYTIME TOP TEN

THE PROFESSOR KYLE SHOW
CASH IN THE ADRIC
THE BARBARA WRIGHT STUFF
BIGON HUNT
ESCAPE TO THE GANTRY
LOOSE TIMMIN
DAVISON'S REAL DEAL
TIP TIPPING POINT
COME DYNATROPE WITH ME
HOLMES UNDER THE HERMACK

THE STOCKBRIDGE ENGLISH DICTIONARY

CHRISTOPHER D'OYLY-JOHN: Bidmead & Nathan-Turner perform Gilbert & Sullivan.
DOLORES GRAY: the legal system isn't black and white.
EYE OF HARMONY: a painful hairspray mishap.
JEAN MARSH: Jo Grant's trousers in Episode Three of *Carnival of Monsters*.
RORY WILLIAMS: a 1970s producer loses his temper.
SONIA MARKHAM: instruction issued to a 1960s make-up artist.

THE *Six Faces* OF DELUSION

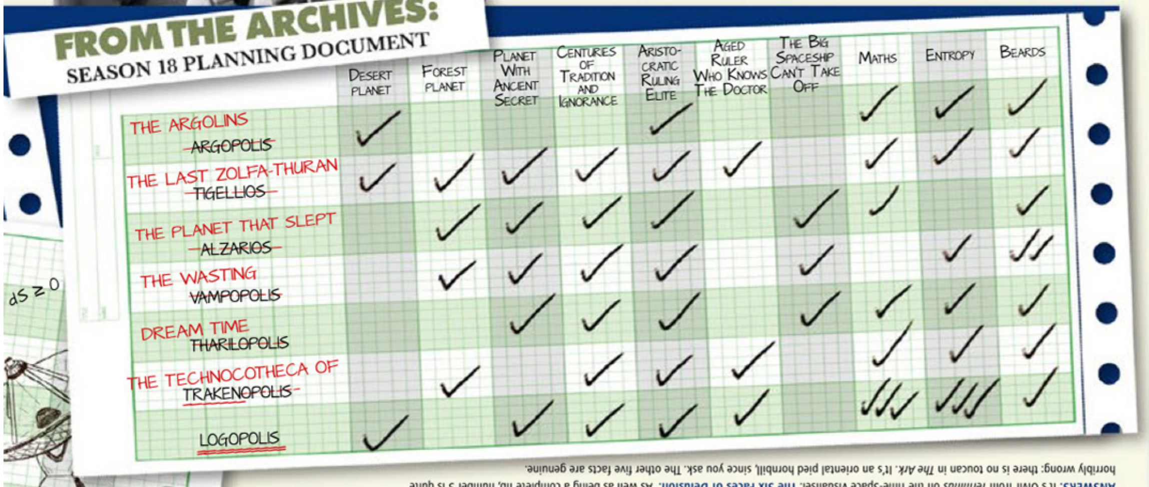
They say you should never work with them – but which five of these facts are animal magic, and which one is animal crackers?

Answer revealed at the bottom of the page.

1. Only a week before shooting their appearance in *Terror of the Autons*, the same troupe of circus elephants were busy filming an episode of the BBC police drama *Z Cars*.
2. The dogs which hunt the Doctor and Sarah in *The Android Invasion* are the very same animals which attack Gregory Peck and David Warner in the graveyard scene in *The Omen*.
3. The toucan which appears in the opening shot of *The Ark* was already a star, having appeared in a series of Guinness commercials.
4. John Nathan-Turner's dog, Pepsi, appears in both *Delta and the Bannermen* and *Survival*.
5. After receiving complaints about the villains in *Silver Nemesis* aiming arrows at a scarlet macaw and a wood pigeon, the BBC issued an official statement that no birds had been harmed.
6. While filming at the cave mouth location of *The Mutants*, the crew was interrupted by the bleating of a friendly llama who had taken a shine to Katy Manning.

FROM THE ARCHIVES:

SEASON 18 PLANNING DOCUMENT



	DESERT PLANET	FOREST PLANET	PLANET WITH ANCIENT SECRET	CENTURIES OF TRADITION AND IGNORANCE	ARISTO-CRATIC RULING ELITE	AGED RULER WHO KNOWS THE DOCTOR	THE BIG SPACESHIP CAN'T TAKE OFF	MATHS	ENTROPY	BEARDS
THE ARGOLINS ~~ARGOPOLIS~~	✓				✓			✓	✓	✓
THE LAST ZOLFA-THURAN ~~TIGELLIOS~~	✓	✓	✓	✓	✓	✓		✓	✓	✓
THE PLANET THAT SLEPT ~~ALZARIOS~~		✓	✓	✓	✓		✓	✓		✓
THE WASTING ~~VAMPOPOLIS~~		✓	✓	✓	✓		✓		✓	✓✓
DREAM TIME ~~THARILOPOLIS~~			✓	✓	✓		✓	✓	✓	✓
THE TECHNOCOTHECA OF TRAKEN~~OPOLIS~~		✓		✓	✓	✓		✓	✓	✓
LOGOPOLIS	✓		✓	✓	✓	✓		✓✓✓	✓✓✓	✓

ANSWERS: It's Olvir from *Terminus* on the Time-Space Visualiser. **The Six Faces of Delusion:** As well as being a complete fib, number 3 is quite horribly wrong: there is no toucan in *The Ark*. It's an oriental pied hornbill, since you ask. The other five facts are genuine.

NEXT ISSUE...

BBC DOCTOR WHO MAGAZINE

THE COUNTDOWN TO THE NEW SERIES BEGINS!

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- Terrance Dicks talks Target Books!
- Secrets of the Kinda!
- Silence in the Library!
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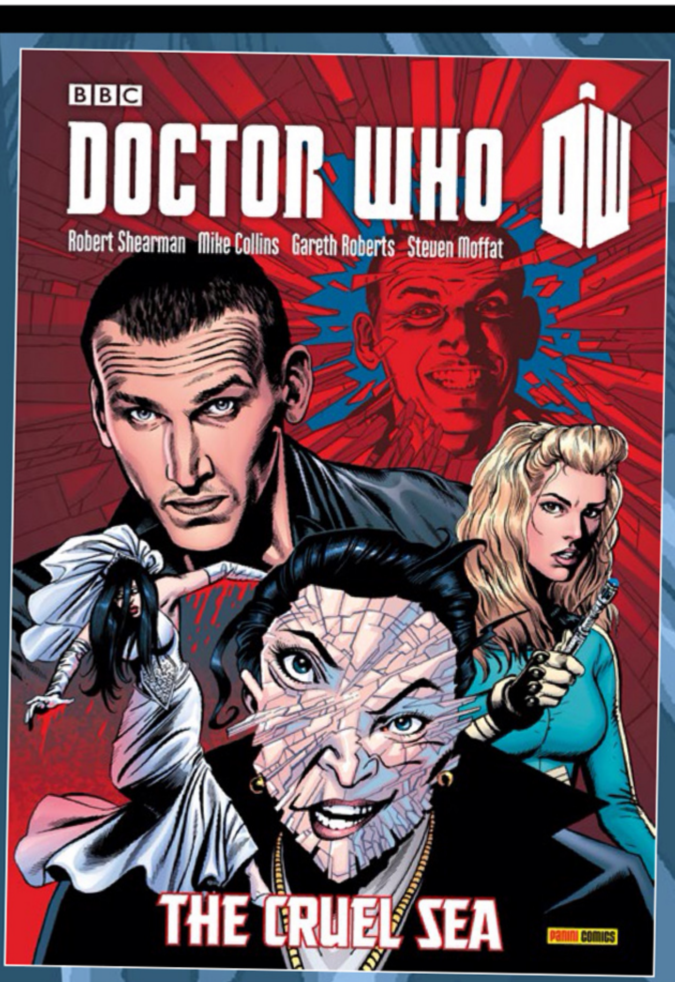
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